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Handel's Opus 2: The Flutist's Perspective

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HANDEL'S OPUS 2: THE FLUTIST'S PERSPECTIVE

by

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DEDICATION

To my *Lord and Savior, Jesus Christ*,
may you use this project for your good will despite any inherent mistakes
(John 15:13);

To my mother, *Ms. C. Jane Haven Garman* who bought me my first flute with all the money she had, and taught me about God (Proverbs 31: especially 26, 28a);

To my father, *Mr. Paul Kreutzer Garman*, who encouraged me to do my best in school, and showed me a good work ethic by example (Deuteronomy 5:16);

To my husband, *Commander Matthew Arthur Hawks*, USN, who has shown me sacrificial love and given so much of himself for my benefit (Ephesians 5:25);

To my five beautiful blessings,
worth more than all of the finest crafted gold flutes in the world:
Danielle, Caleb, Sarah, Mary, and David (Genesis 1:27)

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ABSTRACT

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This project explores the trio sonatas of Handel's Opus 2 from the flutist's perspective. Of the many editions that were published, the primary source for this paper is the 1789 edition by Dr. Samuel Arnold. Handel's music was often marketed toward the widest amateur audience possible, and this collection was no different: the title page reads as follows, *Six Sonatas for Two Violins, Two Hautbois, or Two German Flutes, & a Violoncello/ First Published at Amsterdam 1731/ Composed by G.F. Handel.* Range, key signature, and idiomatic string music can make pieces difficult at best, if not unplayable, for the traverso player. This paper explores the question, what did the traverso player do to adapt the music in a more traverso-friendly way? The end goal of the project is to explore historical solutions the traverso player could have used, and thus become a resource for the modern player of the Baroque flute, or the modern flutist.

These sonatas follow in the tradition of the Corellian *sonata da chiesa* model. They are considered in this project from the ensemble perspective of two traversi and basso continuo. Of the many performance issues the flutist would have had to contend with, these three occurred the most: range, key signature, and idiomatic string writing (such as double stops, and awkward string crossing patterns).

The six sonatas are grouped into three categories: Traverso-Friendly Sonatas (nos. 1 and 4); Semi Traverso-Friendly Sonatas (no. 2); Non-Friendly Traverso Sonatas (nos. 3, 5, and 6). Each sonata is then discussed in relation to the challenges the traverso player would have in performing it. For the sonatas deemed playable on two traversi (nos.

1, 4, and 2), historical solutions are given. In addition, one will find notes to reference the historical solutions.

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INTRODUCTION

George Frideric Handel had been dead for twenty-five years (1685-1759). Music society missed him: a Handel Commemoration was to be held at Westminster Abby in 1784. The celebration was a success–so much so that it became the catalyst for many rumors of publishing a Handel collected works edition. Dr. Samuel Arnold, an organist, composer, conductor, and the sub-director of the commemoration began his attempt to publish all of Handel's works. His efforts to produce a *Gesamtausgabe* for a major composer were the first attempt for the classical period.[1] Between 1787 and 1797 Dr. Arnold published most of Handel's music in volumes organized by serial numbers ranging from one to one hundred eighty. He was able to publish all of the works in the English language, the instrumental music, and orchestral works. Unfortunately, Dr. Arnold was unable to finish the entire oeuvre due to subscribers losing interest or dying (the missing items are operas, and vocal chamber music).[2]

There within the catalogue of serial numbers, among the titles of timeless works such as *Water Musick, Fireworks Musick,* and the famous *Messiah,* are the serial numbers 47-48, representing one of two collections of trio sonatas (the second collection being Opus 5 with serial numbers 48-49).[3] The entry for Opus 2 reads as follows, "47-48……6 Sonatas 2 Vns., 2 Hautb., etc."[4] A wonderful collection of trio sonatas any chamber

[1]Paul Hirsch, "Dr. Arnold's Handel Edition," *The Music Review* 7(1947): 107-8.

[2]Ibid., 116.

[3]Ibid., 112.

[4]Ibid.

music enthusiast would be happy to own and perform awaits violinists, oboists, and traverso players.

As with most Handel works, there is a publication history of prints, reprints, and fraudulent prints. The earliest edition is listed in William C. Smith's catalogue as published by Jeanne Roger *c*. 1722.[5] Disclosed in the description of the actual partbooks is that the first violin/traverso book has a Walsh label from *c*.1732 affixed over Roger's imprint. The next edition listed is a 1732 print by John Walsh, which, according to Smith, could have been either the Roger edition sold with Walsh labels affixed over Roger's name, or a first edition by Walsh.[6] It must have been a popular collection, as ultimately it appeared in eight editions before the 1789 Arnold edition. All of this being said, the Arnold edition is a reprint of the 1732 "Walsh" edition.[7] It includes the six sonatas attributed to Handel, with the following title page: *Six Sonatas for Two Violins, Two Hautbois, or Two German Flutes, & a Violoncello/ First published at Amsterdam 1731/ Composed by G.F. Handel.*[8] It is the primary source for this paper.

Marketed towards the widest scope of amateur musicians, this collection would have been very attractive to players of any of the three instruments called for on the title page. It is the German flute option, however, that is the focus of this project. The traverso was a very popular instrument at the time the pieces were composed through the early

[5]William C. Smith, *Handel, A Descriptive Catalog of the Early Editions*, 2nd ed. (Oxford: Basil Blackwell, 1970), 244.

[6]Ibid.

[7]Terence Best, "Handel's Chamber Music: Sources, Chronology, and Authenticity," *Early Music* 13 (Nov. 1985): 492.

[8]Smith, *Handel, A Descriptive Catalog*, 245.

editions, and up to the 1789 Arnold edition. It would have been a precious collection of chamber music for the flutist by the famous Mr. Handel. A title page with this much universality, however, is bound to raise a few skeptical eyebrows. Would two flutes, or traversi, *really* suit the music? Key signatures friendly to violin, oboe, and traverso do not necessarily overlap. Range expectations are different when comparing the violin to the traverso or oboe. Idiomatic violin music often leaves the flute and oboe unable to play sections or whole movements. How would these trio sonatas fare under the questioning eye of the hopeful flutist? Would any of the sonatas be playable for a trio of two flutes and basso continuo? Which ones? How would the traverso player have adjusted any performance issues to make the music playable? The ultimate purpose of this study is to answer these questions with the end goal of unlocking the Opus 2 trio sonatas for a traverso player, or modern flute player to present a historically informed performance.

Building the path to the final chapter of practical solutions for the flutist begins with defining the trio sonata genre, and Handel's contribution to it. We must first be clear about what a trio sonata is and what a trio ensemble could be. Chapter one lays out a general review of the genre from its Renaissance beginnings through the early, middle, and late Baroque trio sonata. The peak of the genre is generally considered to extend from 1650 through 1700. The first section of the chapter revolves around the melodic instruments of the trio sonata. It traces from the beginnings of when scores were more universal and accessible to a variety of instruments, to the Corellian influenced trio exported from Italy. The work became standardized for an ensemble of two violins and a basso continuo with a four-movement structure. Eighteenth century music critics mention two types of sonatas, the *sonata da chiesa* (the church sonata with primarily free and

fugal movements) and the *sonata da camera* (the chamber sonata with primarily dance-oriented movements). Corelli's Opera 1 through 4 outline the trio sonata as Handel inherited it.

A review of the late Baroque trio sonata points to where the genre was headed, and will ultimately provide the far bookend to our timeline. This review will help to place Opus 2 within its historical context. By this time the critics recommend Telemann's works, and comment approvingly about cosmopolitan features within trio sonata compositions. The instrumental setting for the melodic lines has expanded to include a variety of winds and strings. A standard list of trebles seems to have formed: commonly, pieces will call for recorder, violin, German flute, and oboe. Often they are found paired together in specific combinations such as flute and violin, two flutes, recorder and flute, or two oboes (often with a bassoon specified as part of the basso continuo).

Musical elements have changed. One will see three movements as well as four movements, with the three-movement sonata described as in a concerto-like style (Fast-Slow-Fast). The ensemble can function in a *concertino*/*ripieno* relationship, and musically one can see ritornello form. There are also complex fugues, such as double and triple fugues. Discussion centers on the music critics Johann Mattheson, Johann Adolph Scheibe, and Johann Joachim Quantz with musical examples from Georg Philipp Telemann and Quantz.

Section two focuses on the basso continuo element. The basso continuo was seen as flexible from the very beginning, as Agostino Agazzari explained as early as 1607. The continuo as used by Corelli is explored with the purpose of defining what Handel inherited for Opus 2. This discussion includes the controversy of what title pages request

and what performance practice allows. Included in this discussion is a look at the study done by Tharold Borgir on early Italian Baroque continuo, and the research done by Robert Donington.

Instrumental variety is still a hallmark of the continuo by the late Baroque as evident by what was available to Telemann and Quantz. Music critics comment on the proper use of the bass within counterpoint, and more specifically the fugue. By the late Baroque the role of the bass begins to show signs of change and movement towards the quartet. Telemann's "transitional" works, which include chamber works for ensembles where the bass instrument is included as a melodic instrument, are briefly discussed. While the traditional use of the paired continuo is still in effect, works such as Telemann's and others use the bass to add an independent third voice, and push toward the quartet. The chapter is summarized with a chart showing the common instruments of the trio sonata and their function.

The chapter concludes with a brief review of what Handel has contributed to the genre overall, with Opus 2 being discussed in detail in the following chapter. Handel's Opus 5 sonatas are mentioned, as well as the two single trios in F major. No sonatas of questionable authenticity are discussed.

Chapter two introduces Opus 2. The main thrust is exploring how Opus 2 fits within the trio sonata tradition, and what Handel contributes to the genre through this collection. The sonatas are introduced chronologically, beginning with number 2 (1699) written in Halle, no. 6 (1707) written in Rome, and nos. 3, 1, 5, and 4 (1717-1722) written in London. We must make our best, informed guesses as to the circumstances surrounding each sonata: this collection has been preserved through early editions and

manuscripts as there are no autographs. There are no dedication pages even from which to glean helpful tidbits of information. We must, therefore, rely on research that has pieced together Handel's activities, travels, employment, teachers and such.

Handel's life in Halle includes the beginning of his musical training, and his introduction to the musical culture there through first jobs and new friends. A local *collegium musicum,* his job as a local organist, which included music-making in his home with instrumentalists, or his friend Georg Philipp Telemann's *collegium musicum*, are all settings that could have included trio sonata no. 2. Also in this section is a discussion on research by Anthony Hicks, which suggests expanding the probable dating of this sonata.

Sonata number 6 was written during Handel's travels in Italy. This sonata is discussed through Handel's patron relationships. Three cardinals in particular took part in the musical culture of the elite, and Handel was introduced to them, as well as to Prince Francesco Maria Ruspoli. Musical activities included academy meetings and weekly concerts. While there, Handel had the opportunity to meet Arcangelo Corelli and Domenico Scarlatti. In addition to sonata no. 6, there is other chamber music ascribed to this time: the flute sonata in D major, the trio sonata in F major from 1706-1707, and two solo sonatas.

The majority of sonatas were composed during Handel's second English period. Sonatas 3, 1, 5, and 4 were likely composed during Handel's Cannons years. Household documents such as pay records, letters, and lists are used to name many household musicians. Much is known about the Cannons Concert, the band of instrumentalists maintained by James Brydges, as well as about his music library and instrument holdings. Handel's exact responsibilities remain a mystery, as his name is absent from any

household documents. Research seems to point to Handel being a composer-in-residence for Brydges. We see compositions by Handel listed in "A Catalogue of Anthems Cantatas and other Musick belonging to his Grace James Duke of Chandos &c," such as the Chandos Anthems, the Chandos Te Deum in B-flat, and *Acis and Galatea*.[9] Other than item #117, a small ensemble work for two violins, oboe, and a bass, there is no other work by Handel that is listed that could be a trio sonata.

Musical activities at Cannons are discussed, and these include typical trio sonata settings. Also included is a chart outlining the Cannons Concert personnel during the compositional time span of Opus 2. It does not prove, nor was it intended to prove, that Handel explicitly scored any of the sonatas for two flutes and continuo. Rather it shows the instrumental forces available to Handel at the time, which included the traditional sting trio sonata ensemble. Also noted are the available winds such as the oboe, recorder, and in light of the evidence of the woodwind musician named Kytch doubling on the German flute, the German flute. It is another piece of the puzzle that fills in the picture of a possible performance history of the Cannons trio sonatas.

The second half of Chapter two explores the scoring and the music of the trio sonatas. The scoring found in manuscripts and early editions is organized into separate charts. Comparison of the two charts confirms the known Baroque performance practice of scoring the melodic lines from a standard list of treble instruments: recorder, oboe, German flute, and violin. It is clear upon review of the actual music that Handel intended certain sonatas for two violins and continuo. String features such as double stops make

[9]"A Catalogue of Anthems Cantatas and other Musick belonging to his Grace James Duke of Chandos & c," compiled by Pepusch, August 23, 1720; in Patrick John Rogers, "Music and Musicians at Cannons: The Huntington Library Chandos Documents" (MM, University of California, Santa Barbara, 1977).

this conclusion obvious. The question is not which sonatas were intended for two traversi and continuo, but rather what did the player do to make the music more traverso friendly? Adapting music here and there to fit the traverso better was not uncommon. We see specific solutions applied within the Telemann example discussed in chapter one, and several examples, which include one by Handel himself, discussed in chapter three.

The placement of Opus 2 within the history of the trio sonata genre completes the chapter. Corellian *sonata da chiesa* influence is shown by mapping out each sonata by movement: the four movement S-F-S-F pattern becomes apparent, as well as the inclusion of the traditional fugue in four of the six sonatas. The use of the bass is also evaluated to place the sonatas within an historical context. Each fugue is analyzed and shown to have the bass line instrument as a third voice. The complexity of the fugues is also discussed as a marker of the late Baroque. Sonatas without a fugue movement are discussed as using the traditional Corellian paired continuo.

Handel's musical thumbprints are the final late Baroque attributes that historically place the sonatas. Five of the sonatas include movements built on earlier Handel music. The research done by Terence Best, Gerald Hendrie, and Anthony Hicks has identified the specific works Handel borrowed from, and thereby has provided even stronger evidence for dating the sonatas. This material is gathered into a chart that shows each applicable movement and the corresponding works Handel borrowed from himself.

Having established the trio sonata tradition (what the trio sonata ensemble could be, what Handel inherited, and what he contributed), and having introduced the Opus 2 collection (possible performance history, and an analysis of the music), chapter three, then, is the practical application of traverso performance adaptations. The one thread that

runs through the entire project and encompasses all of the dates, composition dates (1699-1722), and publication dates (1722-1789) alike, is the traverso. The chapter begins by describing the one-keyed Baroque flute. What is it capable of? What are the instrument's strengths and weaknesses? A brief recount of the development of the flute into the one-keyed model is given. Changes by Baroque flute makers Hotteterre le Romain and Quantz are discussed up through the multi-keyed model of the late eighteenth century with London makers Pietro Florio, Caleb Gedney, and Richard Potter (flute development of the 1800s, including the Boehm model, is not discussed: it falls outside the scope of this project, which is the 1789 Arnold edition of Opus 2). The specific make and model of flute used for this project is also described. Within the instrument description is also a section that describes general music making strengths and weaknesses of the traverso, including topics such as cross-fingerings and pitch issues. A somewhat subjective, yet informative chart outlines each key signature, its difficulties on the traverso, and the expected tone color, and/or strength or weakness of tone.

Knowledge of the traverso for this section came from several sources. One source was simply my own studies as a traverso player with an experienced teacher. Other sources include Janice Dockendorff Boland's *Method for the One-Keyed Flute*[10] and Quantz's treatise. Quantz discusses traverso performance from an eighteenth century flute specialist's expertise, as well as from having played the violin. The chapter, "How a Musician and a Musical Composition are to be Judged," includes an insightful

[10]Janice Dockendorff Boland, *Method for the One-Keyed Flute: Baroque and Classical*, (Berkeley: University of California Press, 1998).

comparison between the flute and violin.[11] Within the comparison he lists the challenges a flutist would find when considering a piece of music. Many performance topics are mentioned, from the execution of the music on the flute, to the physical difficulties of using the ever-changing human body to produce a refined performance (such as using the lips, the tongue, and using each finger independently). The discussion of the following specific challenges proved helpful in evaluating Opus 2: arpeggios and broken passages are easy on the violin, but difficult and "impractical" on the transverse flute; only the bow is used on the violin, but the flute must coordinate the fingers, tongue and lips; transposition (or so Quantz maintains) is more easily done on the violin by simply using the same fingerings up or down a key, but the flute requires a different set of fingerings for each each key; the violinist can play in sharp or flat keys without too many problems, but the flutist "finds many difficulties"; the violinist can play his instrument in tune if he has a good ear for intonation and divides his strings proportionately with the fingerings, whereas the flutist may have a good ear, but must struggle with "many additional difficulties with regard to correct intonation"; and finally, violin performance can include passage work in the very high register, but fingering and intonation adjustments on the flute make that very difficult.[12]

Section two of this chapter is a discussion of the flute performance issues, and includes examples of traverso adaptations made and the historical justification for the changes (the entire project of changes may be found in the appendix). The trio sonatas are considered from the viewpoint of an ensemble of two traversi and basso continuo. I

[11]Johann Joachim Quantz, *On Playing the Flute*, 2nd ed., translated and introduction by Edward R. Reilly, (Boston: Northeastern University Press, 2001), 302-3.

[12]Ibid.

divide them into three categories: Traverso-Friendly Sonatas (those most accommodating to two traversi); Semi-Traverso-Friendly Sonatas (those that can accommodate them, but not as naturally); and Non-Friendly Traverso Sonatas (those that in all likelihood would not be played with that ensemble). The sonatas are discussed through flute performance topics such as key signature, cross-fingered passages, pitch issues, range issues, and dealing with overt string features (string crossing patterns, and double stopping). The appendix contains the entire project of musical adaptations deemed necessary for traverso performance of the selected sonatas. For each musical adaptation, the original is given, then the solution.

CHAPTER I

HANDEL AND THE TRIO SONATA TRADITION

Even though the trio sonata became a more standardized genre throughout the Baroque period, peaking from 1650 to 1700, flexibility and variety have been present from its beginning and throughout its changes. In general, the early trio sonata included non-idiomatic melodic lines. Thus the parts were playable on a variety of instruments, with the most common substitution pairing at the time being between the violin and the cornetto. Eventually the string family dominated the ensemble to form a standard trio of two violins and continuo. While this is the primary trio ensemble exported from Italy, international influence brought melodic combinations of pairs of winds or strings (primarily), or pairs of different homogenous-sounding instruments, and continuo.

The basso continuo element also remained flexible throughout the Baroque period. Composers often gave performers choices on instrumentation such as which specific sustained bass or chordal continuo instrument should be used, and whether to pair them, or use only one. Others specified the continuo ensemble according to performance practice traditions. Still other composers began to liberate the melodic bass part of the trio to the point that it begins to add a third independent melodic part. Thus, in later Baroque trios the bass line can have a dual-natured function: it sometimes accompanies the two melodic parts, and it sometimes adds the texture of a third melodic part (most notable in fugue movements). Finally, there are works that show the continuo element pushing the ensemble into the quartet domain.

The division of labor between the sustained bass and chordal bass is another layer of the complex, flexible nature of the continuo part. Doubling the continuo, as well as

elaborating on the bass and playing the figuration is usually the domain of the sustained bass. The chordal instrument realizes the figured bass, although not exclusively.[1] As more counterpoint is used throughout all three parts, however, the presence of both the sustained bass and chordal instrument in the basso continuo becomes more necessary and less optional.

This chapter brings us closer to the ultimate goal of this project: the opportunity for an historically informed performance of Opus 2 on two traversi or modern flutes with basso continuo. It will both lay the foundation and build the framework for performance choices. What exactly *is* the trio sonata? What was it when Handel inherited it? What did Handel contribute to the genre? The foundation is laid in section one with an overview of the trio sonata genre leading up to Handel, the genre as he inherited it from Corelli, and what the genre was becoming by the late Baroque period. For clarity and ease of discussion, the overview is presented in two subsections: the melodic instruments of the ensemble, and the basso continuo element. Section two will establish the framework for Opus 2 with a brief overview of Handel's contributions to the trio sonata genre.

Overview of the Trio Sonata Genre

The Melodic Instruments

The trio sonata grew out of the vocal traditions of the Renaissance period. Chansons imported to Italy around the late sixteenth and early seventeenth centuries were

[1]In David Watkin's article, "Corelli's Op. 5 Sonatas: 'Violino e violone o cimbalo'?,"*Early Music* 24 (1996): 645-63, he establishes that Corelli fully indicated his intentions on the title page in suggesting the two options of accompaniment. In addition, Watkins also establishes the practice of violone/cello alone accompaniment as having been practiced by others at the end of the seventeenth century, such as Bononcini, and Pegolotti. Also, in a collection of sonatas labeled as for violin and cello, c. 1694, are works by Corelli, Torelli, and Jacchini, among others. He also discusses the use of the cello as an accompanying instrument, and the realization of a figured bass on the cello.

transcribed into instrumental arrangements. These pieces were then labeled interchangeably as canzonas or sonatas.[2] Sonata development took place primarily in northern Italian musical centers (Milan, Venice, Mantua, Modena, Parma, Bergamo, Ferrara, and Bologna), and Rome (later exported abroad to German-speaking lands, England, and France).[3]

The early sonata (up until 1650) is often found as one of many pieces in vocal and instrumental collections.[4] It is more often treated experimentally (including compositional games of sorts) than one would find in the middle or late Baroque sonata. The earliest reference to a trio is found in Giovanni Gabrieli's *Sacrae Symphoniae* of 1597 (a suggested alternate scoring for the original ten parts), with the first work composed as an instrumental trio written by Giovanni Paolo Cima in his collection *Concerti ecclesiastici* (published in 1610). Instrumental variety is a hallmark of the early sonata. There is no set instrumentation. The overall structure of the sonata includes different sections, and not separate, lengthy movements as those found in later sonatas. Examples of prominent early Baroque sonata composers are Giovanni Gabrieli (who also wrote an intentional trio in his 1615 collection *Canzoni e sonate*), Biagio Marini (Op. 1, Op. 8, Op. 15, and Op. 22), Johann Heinrich Schmelzer (1659 collection of 12 sonatas for two violins, viola da gamba, and b.c.; 1662 collection of 13 sonatas for two to eight

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[2]*Grove Music Online*, s.v. "Sonata: Origins and Early Development," by Sandra Mangsen (24 April 2011).

[3]William S. Newman, *The Sonata in the Baroque Era*, 3rd ed. (New York: Norton, 1972), 95-98.

[4]Summary (p. 14 through quotation beginning on p. 16) taken from Newman, "The Nature of the Baroque Sonata," pt. 1 of *Sonata in the Baroque Era*.

instruments and b.c.), and Salamone Rossi (his 1613 and 1622 instrumental collections exclusively employ the trio setting).

The mid-Baroque sonata (1650-1700) constitutes the peak of the genre. Due in large part to the dissemination and popularity of Corelli's Opp. 1-4, the sonata congeals into a more standardized composition. The four-movement cycle (Slow-Fast-Slow-Fast) becomes a standard framework, and instrumentation settles into a mould of two violins and continuo (sometimes including a melodically active sustained bass). There is more attention paid to proportion and contrast as seen through the alternation of movement tempi, change of movement character, and the lengthening in general to the movements.

This period also saw the spread of the sonata from Italy to German-speaking lands, England, and France. Several factors promoted the success of the sonata abroad. Among these were the popularity of Corelli's music, Italian immigrant musicians abroad, and foreigners coming to study in Italy. Composers of the mid-Baroque who contributed to the genre include: Johann Philipp Krieger (the previous Halle court organist who influenced Handel; his Opp. 1 and 2), Henry Purcell (the 1683 and 1697 collections), Nicola Haym (the cellist who worked at Cannons with Handel; his 1704 set of trios), Johann Pepusch (who also worked with Handel at Cannons; forty trio sonatas), and the composer and flutist Jean Baptiste Loeillet (Opp. 1 and 2, and Op. 5- a collection of both flute sonatas and trios, of which the trios were later republished as a second Op. 2). Prominent Italian composers of the mid-Baroque sonata include Corelli (Opp. 1-4), G. B. Vitali (Opp. 1 and 2 among many other trio collections), and Vitali's student, Maurizio Cazzati (Opp. 18, 35, and 55).

As the sonata developed more, definitions began to identify specific details of the genre. Though ten years past the peak of the period, Sebastian de Brossard's 1710 definition of the sonata points to Corelli, and is a thorough introductory description of what the trio sonata had become at that point. His description addresses many details: the artistic intent of the sonata, the size of the ensemble, the two types of sonatas as defined by Italian works, and specific musical features of both types of sonatas. Brossard's definition is a reference point for further discussion. He writes:

> Sonatas are ordinarily extended pieces, *Fantasias,* or *Preludes*, etc., *varied* by all sorts of emotions and styles, by rare or unusual chords, by simple or double Fugues, etc., etc., all purely according to the fantasy of the Composer, who, being restricted by none but the general rules of Counterpoint, not by any fixed meter or particular rhythmic pattern, devotes his efforts to the inspiration of his talent, changes the rhythm and the scale as he sees fit, etc. (See *Phantasia* or *Fantasia*.) One finds [sonatas] in 1, 2, 3, 4, 5, 6, 7, and 8 Parts, but ordinarily they are for *Violin alone* or for *two* different *Violins* with a *Basso continuo* for the Clavecin, and often a more *figurated bass* for the *Viola da gamba*, the *Bassoon*, etc. Thus there is an infinity of styles, but the Italians reduce them ordinarily to two types.
>
> The first comprises the Sonatas *da chiesa*- that is, proper for the church- which begin usually with a *grave* and *majestic* movement, suited to the dignity and sanctity of the place; after which comes some sort of gay and animated fugue, etc. Those are what are rightly known as *Sonatas*.
>
> The second type comprises the *Sonatas* called *da Camera*- that is, proper at Court. These are actually suites of several little pieces suitable for dancing and composed in the same Scale or Key. Such Sonatas begin ordinarily with a *Prelude*, or little *Sonata*, which serves as a preparation for all the other [pieces]. Next comes the *Allemande*, the *Pavane*, the *Courante*, and other dances or serious Airs; then come the *Gigues*, the *Passacailles*, the *Gavottes*, the *Menuets*, the *Chaconnes*, and other gay Airs; and all that composed in the same Key or Scale and played consecutively comprises a Sonata *da camera*.
>
> The Sonata generally contains a series of 4, 5, or 6 movements, most often in one key, although one finds some [sonatas] that change the key in one or two movements of the work; but [then] one returns to the original key and writes at least one movement in it before the end. The Sonata *da Chiesa* differs from that called *da Camera*, or *Balletti* [sic] in that the movements of the *da chiesa* [sonata] are Adagios or Largos, etc., mixed with fugues that provide the Allegros; whereas the movements of

> the *da Camera* [sonata] consist, after the Adagio [type], of the airs of a regularized type of movement, such as an Allemande, a Courante, a Saraband, and a gigue; or perhaps after a Prelude, an Allemande, an Adagio, a Gavotte, a bourée, or a Minuet. For models see the works of Corelli.[5]

Brossard describes a variety of sonata ensembles in paragraph one. The trio sonata is but one of the many forms of a sonata, albeit the more common form. The sonata has now become a detailed, specific instrumental work. He describes the two types of sonatas, *sonata da chiesa* and *sonata da camera*, and provides details as to the number and character of the movements. The sonata has changed from an instrumental piece with sections differentiated by meter, texture, or tempo change, or sometimes difficult to separate at all, to a work with separate movements that have distinct patterns of form and tempo (although, as discussed later, even Corelli does not always have clearly divided movements).

The works of Corelli are mentioned as the model of the sonata for those who wish to study it further. A closer look at Corelli's Opp. 1-4 will describe the model of the trio sonata that was so widely dispersed and influential during the height of the Baroque period and that which was what Handel inherited.

First, a closer look at Corelli's *sonata da chiesa*. The four-movement cycle, S-F-S-F, proves to be one of the most defining characteristic of Corelli's trios. While this cycle had been used occasionally before him, he set it as the standard framework for the trio with his Opus 1 (1681), and confirmed it further with his Opus 3 (1689). Research by

[5]Sébastien de Brossard, *Dictionaire de musique,* 3rd ed. (Amsterdam: E. Roger, ca. 1710); quoted in Newman, *Sonata in the Baroque Era*, 24-25.

Peter Allsop finds that the repeated use of this tempo pattern was unique for the time.[6] A glance at Corelli's Opus 1 also reveals the lingering difficulty of labeling and dividing the music into separate movements. One is confronted with the question of whether meter changes and tempo markings are indications of new movements, or merely a continuation of the previous movement. Several sonatas, however, do clearly show the S-F-S-F pattern (Nos. 1, 2, 3, 8, and 11).[7] By Opus 3, the cycle is more easily apparent as the movements are more often clearly divided (Nos. 2, 3, 4, 7, 8, 9, 10, and 11).

Allsop's detailed study of Corelli's trios reveals specific characteristics of each movement that have contributed to the mid Baroque model of the trio. The most common movement pattern is as follows: I. slow duple meter, II. fugue, III. slow triple meter, and IV. finale in triple meter.[8] Aspects of individual movements reflect Corelli's Bolognese and Roman influences. These features not only illustrate the uniqueness of Corelli's trios for the time, but also outline the Corellian influence on the genre. He expandes the opening slow movement from a few measures into a full movement (Bolognese tradition either started with a few measures of slow introduction, or more likely, a fugue). He continues to place the fugue early in the sonata, as in the Bolognese tradition.[9] In the third movement, Corelli replaces the typical Bolognese slow, duple meter with a slow, triple meter. The fourth movement finales of Op. 1 reflect Roman influence in that they are

[6]Peter Allsop, *Arcangelo Corelli: New Orpheus of our Times* (New York: Oxford University Press, 1999), 78.

[7]For a detailed discussion and analysis of the movement order, complete with helpful charts of Opp. 1-4, see Allsop, *Arcangelo Corelli*.

[8]Peter Allsop, *The Italian 'Trio' Sonata: From its Origins until Corelli* (Oxford: Clarendon Press, 1992), 228.

[9]Ibid., 229.

full-length movements in triple meter, suggesting a dance style (Bolognese finales were usually short, quick imitative movements in duple meter).[10] The Op. 3 finales include both fugato movements and movements in binary form, reflecting both Bolognese and Roman influences.[11] Musical characteristics found in these trios include what become trademarks of the Corellian style. In addition to reliance upon imitation sequences for counterpoint interest, there are also the hallmark sections of suspension sequences.

Second, a look at Corelli's *sonate da camera*, Opp. 2 and 4, will complete the review of the mid-Baroque trio sonata. Alsop found that while Corelli was not the first to combine dances into a suite of movements played in succession, his exclusive use of this format set these collections apart.[12] Of the many dances used during this period, Corelli uses the allemanda most frequently (19), then the corrente (13), giga (10), sarabanda (7), gavotta (7), and ciaccona (1).[13] The sonatas in both collections are roughly half in four movements, and half in three or five movements. Both collections are a mixture of the S-F-S-F cycle and other tempi cycles. Op. 4, however, consistently shows more use of the S-F-S-F cycle. Dance movements dominate both collections, but, most of the sonatas open with a free, slow *preludio* movement. Several sonatas also include non-dance movements, such as those only marked *adagio* and *grave*, and not using dance features. As such, Corelli's trios do not fully separate church and chamber sonata characteristics. One will find aspects of both types of sonatas in all four collections. There are unlabeled

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[10]Ibid.

[11]Ibid., 232.

[12]Allsop, *Arcangelo Corelli*, 108.

[13]Ibid., 106.

dance movements in the church sonatas, and free movements in the chamber sonatas. Moreover, he did not classify the collections as *da chiesa* or *da camera*, save for Op. 2, as mentioned above.

Lastly, where were Corelli's trio sonatas performed? How were they used? The venue, audience, and consumer of the trios reveal a predominantly secular use of the music, whether the collection is in the church or chamber style. Opus 1 (church style) is dedicated to Queen Christina Alessandra Regina of Sweden, and was intended for a performance at her first academy. Opus 2 (labeled *da camera*) is dedicated to Cardinal Pamphili. These were more than likely also used at his academy meetings. [14] Opus 3 (church style) is dedicated to the Duke of Modena, Francesco II, also more than likely used in a secular setting. Finally, after Corelli had moved into Ottoboni's palace, the Cancelleria, he dedicated Op. 4 (chamber style) to him. More than likely they were also performed at academy meetings held on Monday evenings at the time. [15]

What happened to the trio sonata just after 1722 (the last piece of Op. 2)? Do features of Op. 2 point forward in any way? The late Baroque trio sonata is still found to be a subject of theoretical discussion. Three writers in particular address the subject in more detail than others: Johann Mattheson, Johann Adolph Scheibe, and Johann Joachim Quantz. Georg Philipp Telemann's works are praised and duly referenced as excellent examples for teaching: Mattheson, for example, mentions Telemann in addition to the stylistically older models of Lully, Corelli, and Fux (see discussion below). Both Scheibe and Quantz specifically praise Telemann for both quartets and trios (see discussion

[14]*Grove Music Online*, s.v. "Corelli, Arcangelo: First Years in Rome," by Michael Talbot, (24 April 2011).

[15]Ibid.

below). What had the trio become, and why had Telemann's works elicited such positive criticism?

Handel met Mattheson on his visit to Hamburg in search of more opera. He not only studied opera with Reinhard Keiser, but also played with Mattheson in the opera pit. (This is also the same Mattheson in the infamous tale of the two dueling after a performance of one of Mattheson's operas.) Nevertheless, Mattheson became a music critic and writer on the subject. He addresses the trio in several treatises spanning from 1713 to 1739. In 1713, he approached the trio as an orchestral work for "recorders or oboes, in which these instruments either alternate with the full ensemble or are written for separately in independent works."[16] Mattheson appears to be describing two forms of the trio: one is actually a concerto grosso setting with the trio as the *concertino* and the full ensemble as the *ripieno*, and the second setting is an independent work for the trio setting alone.

In further writings he references three types of trios, the French trio, Italian trio, and the vocal trio. For the French trio a "correct harmony and delicate upper melody," are paramount, and Lully sets the ultimate standard.[17] The Italian style is defined by *concertante* writing in the upper voices and the employment of a variety of instruments, and is exemplified by Corelli and Fux.[18] The vocal duet can be either in the French or

[16]Johann Mattheson, *Das Neu-Eröffnete Orchestre* (Hamburg, 1713; repr. Hildesheim: Georg Olms Verlag, 1993), 178; quoted in Steven Zohn, "The Ensemble Sonatas of Georg Philipp Telemann: Studies in Style, Genre, and Chronology," vol. 1 (PhD diss., Cornell University, 1995), 92.

[17]Ibid., 94.

[18]Zohn, "The Ensemble Sonatas of Georg Philipp Telemann," vol. 1: 93.

Italian styles, and is a duet with bass accompaniment.[19] Mattheson praises Telemann as someone whose trios are worthy to be imitated for even though "something Italian is mixed in, [the trios] nonetheless flow very naturally and in the old French manner."[20]

It is clear that Mattheson favors a cosmopolitan style in the trio. He references the masters of the genre in his comments about Lully (French) and Corelli (Italian). He mentions the Italian-trained Austrian composer Fux. Finally, in his reference to Telemann he addresses the cosmopolitan flavor of French trios seasoned with Italiante qualities.

Scheibe addresses the sonata in two works, the *Compendium Musices Theoretico-Practicum* (unpublished, 1728-1736), and his *Critischer Musikus* (a 1745 revision of a periodical that appeared irregularly from 1737-1740). He describes the sonata as having three or four parts, the four-movement pattern, S-F-S-F (unless the first movement is omitted for a three-movement "concerto" pattern, F-S-F), and mixed musical style. It should combine essentially the same cosmopolitan traits as Mattheson mentions, German counterpoint, Italian "glanterie," and French "passion."[21]

Scheibe does not describe the sonata in terms of the *da chiesa* or *da camera* styles as in Brossard's definition. As compared to Mattheson, Scheibe does not describe the trio in a concerto grosso setting, but only as an independent trio ensemble. He highlights a

[19]Ibid.

[20]Johann Mattheson, *Der volkommene Capellmeister* (Hamburg: Christian Herold, 1739; repr., Kassel: Bärenreiter, 1954, 344-45); quoted in Zohn, "The Ensemble Sonatas of Georg Philipp Telemann," vol. 1: 94.

[21]Johann Scheibe, *Compendium Musices Theoretico-Practicum* (unpublished, 1728-1736); quoted in Zohn, "The Ensemble Sonatas of Georg Philipp Telemann," vol. 1: 96.

"regular" sonata versus a "concerto-like" sonata (*Sonate auf Concertenart*[22]). The "regular" sonata includes fugal movements, a flowing melody, and equality amongst the parts. The "concerto-like" sonata may highlight one instrument over the others with an intricate and varied melody.[23] In addition, the structure of the *Sonate auf Concertenart* may include ritornello form with the ensemble divided into the functions of *ripieno* and *concertino*. The movement order can also be F-S-F, instead of the typical four-movement sonata pattern.[24] Scheibe also comments that there are three and four-voice sonatas either in the French style or in a "style unique to themselves."[25] One would do well to judge them according to "the harmony and skill with which the parts are worked out in a singing manner for more than one voice at a time, or in which more than one melody is joined together and presented simultaneously."[26]

His discussion on trio instrumentation includes a broader palette of instruments than Brossard's definition, and like Mattheson, includes winds (although not specifically the recorder) as well as strings on his list. For the trio, Scheibe recommends pairs of

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[22]See Jeanne R. Swack, "On the Origins of the 'Sonate auf Concertenart,'" *Journal of the American Musical Society* (Autumn 1993): 369-414. Swack presents this topic in more detail. The article focuses on the historical context for J. S. Bach's concerto sonatas. The discussion includes Scheibe, the Vivaldian influence, and composers Quantz, Heinichen, Telemann, and others. Of these, much time is spent on Telemann, pp. 379-90. He is found to have the earliest datable example of the *sonata auf concertenart*, and proves to be a prolific composer of these sonatas (379). Swack also concludes that Telemann's concerto sonatas were an "important source" for Scheibe's definition referenced below from the *Critischer Musikus* (389).

[23]Johann Scheibe, *Critischer Musikus, "*Vier und sebenzigstes Stück. Dienstags, den 26 Jenner, 1740," 676; quoted and discussed in Mary Oleskiewicz, "Quantz's *Quatuors* and Other Works Newly Discovered," *Early Music* (November 2003): 491.

[24]Swack, "On the Origins," 371-72.

[25]Scheibe, *Critischer Musikus,* 675; quoted and discussed in Oleskiewicz, "Quantz's *Quatuors*," 490.

[26]Ibid.

flutes, oboes, and violins, and the combinations of flute/violin, and oboe/bassoon.[27] For comparison, one may note the slightly different description he recommends for quartet scoring. Scheibe writes:

> In general, it is best if one uses four different instruments. In particular, a flute, a violin, a viola da gamba, and a bass sound best together. Nevertheless, one also finds quartets in which a different disposition of instruments occurs. Two oboes and two bassoons are also very pleasant to hear.[28]

He advocates pairs of like instruments, or certain homogenous-sounding combinations for the trio, while for the quartet he prefers four different instruments. The voicing of which is essentially like a string quartet with two soprano parts (with the violin capable of playing into the alto range), one alto/tenor part (viola da gamba), and a bass part (the basso continuo).

Furthermore, as Scheibe discusses counterpoint within the quartet, he makes special mention of Telemann's works.[29] He describes the ideal quartet as having parts that are independent, equal, and sharing in melodic material, and notes that everything is to be "singable" and "flowing."[30] He recommends Telemann's works in the following statement:

> The famous Telemann has really surpassed almost all other composers with his excellent quartets. And whoever wishes to observe and become

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[27]Zohn, "The Ensemble Sonatas of Georg Philipp Telemann," vol. 1: 97.

[28]Scheibe, *Critischer Musickus*, 679-80; quoted in Zohn, "The Ensemble Sonatas of Georg Philipp Telemann," vol. 1: 102.

[29]Swack notes the friendly relationship between Scheibe and Telemann in Hamburg as they collaborated on *Critischer Musikus*. She describes Scheibe as being familiar with Telemann's works and as, "…one of its strongest advocates." Swack, "On the Origins," 390.

[30] Scheibe, *Critischer Musickus*, 679-80; quoted and discussed in Oleskiewicz, "Quantz's *Quatuors*," 491.

> intimately acquainted with the true essence of these singular musical pieces has only to turn to the beautiful works of this great composer for instruction.[31]

Scheibe continues by describing what he likes specifically about these Telemann works. He writes:

> From them we see both that a certain style of writing having much in common with the French style is most practical, and that one must everywhere take care to observe as exactly as possible the nature and true properties of the instruments employed.[32]

Research by both Oleskiewicz and Zohn suggests that Scheibe may have had Telemann's Paris quartets in mind.[33] Although here Scheibe references Telemann's quartets specifically, his admiration of the French style found in them, and his comments on the proper trio having French, Italian, and German characteristics are parallel to Mattheson's stylistic views of the trio.

Quantz's discussion on the sonata is found in his 1752 treatise, *On Playing the Flute*, written while at the court of Frederick the Great in Berlin. Though Quantz was writing thirty years after the last sonata of Opus 2, the musical culture of the Berlin court had actually held fast to the Baroque style of the 1720s and 1730s, and therefore is reflected in Quantz's treatise. Here he discusses the quartet and the trio in great compositional detail. He defines the ensembles by both listing specific attributes for each, and by comparing and contrasting the two settings. Like Scheibe, he does not describe the church or chamber sonatas. Nor does he include the number and order of movements.

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[31]Scheibe, *Critischer Musickus*, 679-80; quoted in Zohn, "The Ensemble Sonatas of Georg Philipp Telemann," vol. 1: 102.

[32]Ibid.

[33]Oleskiewicz, "Quantz's *Quatuors*," 491, and Zohn, "The Ensemble Sonatas of Georg Philipp Telemann," vol. 1: 102-3.

Rather Quantz focuses on proper counterpoint, independence of parts, and application of the fugue.

Instrumentation is addressed in the quartet section, and as we shall see, Quantz applies it to the trio ensemble. He suggests that a quartet should have, "a discerningly devised mixture of the concertante instruments;"[34] Mary Oleskiewicz's 2003 article on newly discovered Quantz quartets allows a small window in which to review examples of specific quartet instrumentation.[35] The six works, scored for flute, violin, viola, and continuo, point more to string quartet voicing.

Quantz describes the trio as simply having "one less concertante part" than the quartet. This statement proves consistent with the trio scoring found in the collection discussed below. Like Scheibe, Quantz basically omits the alto voice of the string quartet, and thus leaves an ensemble of two sopranos and a bass. He favors pairs of like instruments, or homogenous-sounding pairings of two different instruments (two oboes or violins, two flutes, or flute and violin, and flute and recorder).

Finally, like Mattheson and Scheibe, Quantz also recommends Telemann's works. With specific regard to the trio sonata, Quantz recommends Telemann's French-style trios. He states:

> "...the player should take for practice well elaborated duets and trios which contain fugues and are composed by solid masters, and should continue with them for a considerable time. They will improve his ability to read notes and rests and to keep time**. For this practice I wish to especially recommend *Telemann's* trios written in the French style, many of which he had already fashioned thirty or more years ago** (my emphasis

[34]Quantz, *On Playing the Flute*, 316-17.

[35]His quartets had been mentioned in writings, but never found. Six quartets have been discovered and proven to be Quantz's works. See Oleskiewicz, "Quantz's *Quatuors.*"

> added)**.** Unfortunately, they may be difficult to obtain, since they were not engrave[d].”[36]

Thus, the late Baroque model of the sonata had changed. Telemann had captured the attention of Mattheson, Scheibe, and Quantz. What do his trios reveal about the late Baroque trio sonata tradition? Does Opus 2 have any features in common with them? Steven Zohn’s critical edition of twelve trios by Telemann (all probably written around 1710) highlights both the cosmopolitan features and the scoring variety of the music. [37] According to the research above, both features were admired in the late Baroque trio.

Telemann was successful at composing in the “mixed style” Quantz and Scheibe admired. Within this collection one will find sonatas predominantly in the Italian style *or* French style, with some sonatas that vary in style by movement. There are also works, such as TWV 42: d11, :e11, and :h5 discussed below, that are in the French style with hints of Italianate qualities. The most “mixed” sonata of the collection is TWV 42: d6, which includes Italian *passaggi* and French *agréments* in the first violin part. The sources for the collection call for the usual variety of trebles such as flute, recorder, oboe, and violin.

Included in this collection are three specific French-style trios that Zohn believes may be some of the trios Quantz recommends in the passage above.[38] While these trios, TWV 42: d11,:e11, and :h5, also have Italianate qualities (for example, suspensions in the upper voices, imitative texture, and the Corellian S-F-S-F pattern), French

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[36]Ibid., 113-14.

[37]Georg Philipp Telemann, *Twelve Trios*, ed. Steven Zohn with introduction and critical notes, Recent Researches in the Music of the Baroque Era 100 (Madison: A-R Editions, 2000).

[38]Zohn, introduction to *Twelve Trios*, by Georg Philipp Telemann, xii.

characteristics dominate. Telemann uses typical French dances, and includes written out *agréments* such as the *tierces coulées*, *ports de voix*, *ports de voix doubles*, and *chûtes*. Also, the range and technique of the music is such that it is playable on several treble instruments (the sources call for flutes, violins, or are labeled "dessus"). [39]

Most numerous in this collection, however, are the Italianate trios: TWV 42: C3, :D14, :d6, :d9, :F12, :G11, :g15, and :A13. They are based on the works of prominent composers such as Corelli, Albinoni, Vivaldi, and others. Corellian features include four movement *sonata da chiesa* structure with two dance-like movements included, modest technical demands on the violin (range restricted to third position), and scalar or arpeggiated figures over a bass pedal tone. [40] One will also notice the traditional scoring of two violins and basso continuo (due to range and idiomatic writing) and the Corellian dotted prelude, as in TWV 42: d9. More modern features include use of a three-movement structure, ritornello form, and ostinato bass lines (as in passacaglia or chaconne).[41]

In addition to the traditional scoring, nearly half of the trios feature flexible melodic scoring (TWV 42: F12, :g15, :d11, :e11, and :h5). One example of particular interest is TWV 42: F12. A handwritten clue not only reveals melodic substitution, but also shows a prime example of a performance practice solution. The parts, copied by

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[39]Ibid.

[40]Ibid., xi.

[41]Ibid.

Johann Georg Pisendel,[42] are labeled as "Hautbois," "Violino," and "Continuo" (with figures). Despite the fact that the last four bars of the sonata include middle c's (below the *traverso's* lowest note of d, below the staff), there is evidence that a flute may have been used to play the oboe part. A note written by a second hand at the end of the oboe part includes an alternate version of the final four bars. This version avoids low Cs. Zohn believes it could have been written by either Pierre Gabriel Buffardin or Quantz, both flutists in Dresden at the time.[43]

A final late Baroque model of the trio worth reviewing comes from the previous commentator, Quantz. In addition to his writing on the subject, he left numerous examples. Slightly later than the Telemann trios is a collection of trios by Quantz, edited by Mary Oleskiewicz.[44] This collection includes seven sonatas: QV 2: 15, :17, :22, :23, :28, :34, and :35. These works were all composed during Quantz's Dresden years (1716-1741). While an exact chronology of compositional dates cannot be determined, Oleskiewicz suggests the copies span from 1725 to the 1730s.[45]

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[42]Johann Georg Pisendel (1687-1755) was one of the two concertmasters of the Dresden court orchestra mentioned by Quantz. Quantz thought very highly of him, and was influenced by his use of the mixed style that he brought to court. Reilly, introduction to Quantz, *On Playing the Flute*, xiv-xv.

[43]Zohn, critical report to Georg Philipp Telemann *Twelve Trios*, 177 n. 17.

[44]Johann Joachim Quantz, *Seven Trio Sonatas*, ed. Mary Oleskiewicz with introduction and critical notes, Recent Researches in the Music of the Baroque Era 111 (Middleton, WI: A-R Editions, 2001).

[45]Her research found most of these trios preserved in eighteenth century manuscript copies, as well as one in an autograph set of parts (not a composing score and no visible watermark), and another in three printed editions. She was able to provide the above time frame based on the handwriting method used by the scribes in Dresden. However, she does note that the actual compositional date may be several years before the copy date of a given sonata. Oleskiewicz, introduction to Quantz *Seven Trio Sonatas*, x.

It is worth noting that Quantz's Dresden years were the formative years of his cosmopolitan musical development, as well as his start on the traverso. It was during this period that he learned the French and Italian styles, as well as the "mixed style." Through serving under the French-influenced concertmaster Jean Baptiste Volumier, and the next concermaster, Johann Georg Pisendel who ushered in a more mixed style as well as his European travels (1724-1727), where he heard national styles at their best, Quantz became committed to and grounded in the cosmopolitan style of music. He also began the traverso and received lessons from a colleague in the orchestra, the aforementioned, famous French flutist Pierre Gabriel Buffardin. [46]

The current collection of trios edited by Oleskiewicz constitutes a slice of the forty trios written by Quantz while at Dresden. Within this collection are Corellian influence, late Baroque compositional techniques, and cosmopolitan features. There are five four-movement works, and two three-movement works. Most pieces follow the *sonata da chiesa* format as found in Corelli's works, including the use of dance-like movements and a second-movement fugue. There are, in addition, some late Baroque Italian features. Sonatas QV 2: 28 and QV 2: 35 use the F-S-F three-movement concerto structure and ritornello form. The contemporary Italianate *alla zoppa* rhythm is found in sonatas QV 2:23 and QV 2: 28. Lastly, there are also more cosmopolitan features such as German double and triple fugues and French ornamentation.[47]

[46]Johann Joachim Quantz, "Herrn Johann Joachim Quantzens Lebenslauf, von ihm selbst entworfen," in F.W. Marpurg's *Historisch-kritische Beyträge zur Aufnahme der Musik* I (1755), 210-11; quoted in Reilly, introduction to Quantz *On Playing the Flute*, xv.

[47]Oleskiewicz, introduction to Quantz, *Seven Trio Sonatas*, xi.

Like the other trios from his Dresden period, these works employ a similar variety of trebles as in the Telemann trios discussed above. They are for two oboes (or violins), two flutes, flute and violin, and flute and recorder, with most scored for either two flutes, or flute and violin.

Conclusion

The late Baroque trio not only continues the traditional Corellian structure and scoring, but also reflects the now international claim on the genre. Melodic instrumentation of the trio outside Italy also includes pairs of flutes, oboes, or violins, as well as pairings of different homogenous sounding instruments. (In addition, less common scoring includes the use of bass instruments in the melodic parts. See the discussion below in "The Basso Continuo Element" on Telemann's "transitional" works.) One also notices an increase in use of the three-movement structure such as F-S-F, as well as the standard four-movement structure, the use of ritornello form, and other classified forms (for example, ABA, ritornello, and fugue).

In addition to Handel, other late Baroque trio sonata composers include Johann Sebastian Bach (BWV 1038; BWV 1039 for two flutes and continuo; BWV 1040; and the trio in the *Musical Offering* for flute, violin, and continuo), Telemann (who wrote 130 trios including these two from the TWV 42 sonatas, *Musique de table*, and *Introduzzione* for two recorders, flutes, or violins and basso continuo in *Der getreue Music-Meister*), and Quantz.

The Basso Continuo Element

The basso continuo ensemble has always been a source of instrumental variety and scoring flexibility in the trio. It is in its own right a complex topic worthy of concentrated research. As the focus of this project is primarily on the melodic parts of Opus 2 from a flutist's perspective, the basso continuo element will be treated broadly as is applicable to make historically appropriate performance decisions.

With so much variety and flexibility, just what was the continuo element as inherited by Corelli? A quote by Agostino Agazzari serves as an early Baroque example on the topic. Here, he outlines two categories of bass-line instruments including instrumentation options and function. In his 1607 treatise he states:

> As foundation, there are those which guide and sustain the entire body of the voices and instruments of the said Concerto, such as the Organ, Gravicembalo, and etc., and, similarly, in the case of few or single voices, the Lute, Theorbo, Harp, and etc.
>
> As ornamentation there are those which disport themselves and play counterpoints, and thus make the harmony more agreeable and sonorous, such are the Lute, Theorbo, Harp, Lirone, Cither, Spinet, Chitarrina, Violin, Pandora, and the like.[48]

Later he mentions the violone, *arpa doppia*, and the *ceterone* under a detailed description of the proper performance of the instruments of ornamentation, and the harpsichord under a similar section for instruments of the foundation.

One can see the vast array of instrumental options for the bass part, including the expected organ as well as stringed instruments such as the harp for both a foundation and ornamentation instrument. The two elements of the ensemble include the foundation

[48]Agostino Agazzari, *Del suonare sopra il basso con tutti stromenti & uso loro nel conserto* (Siena, Dom. Falcini, 1607); quoted in F.T. Arnold, *The Art of Accompaniment from a Thorough-Bass as Practised in the XVIIth and XVIIIth Centuries* (London: The Holland Press, 1961), 68.

instruments, which provide the basic chordal accompaniment for the ensemble, and the ornamentation instruments, which are free to elaborate on the bass line to add interest, counterpoint, and to provide filler if needed.

Closer to the dates of Corelli's Opp. 1-4 (1681-1694) is Georg Muffat's commentary on the basso continuo ensemble in his 1701 forward to the concerto collection, *Auserlesene Instrumental-Music*. Here he instructs the performer on scoring alternatives, including these comments on the bass:

> Your bass, however, will go better on the small French bass than on the double bass used hereabouts, and to this may be added, for the greater ornamentation of the harmony, a harpsichord or theorbo, played from the very same part.[49]

Not as many instruments are listed here, but the functions are the same as in Agazzari's description. Muffat seems to prefer a paired continuo with a chordal instrument and a bass. He also apparently prefers the French bass with the harpsichord or theorbo.

Brossard's 1710 discussion of the sonata parallels both descriptions above in respect to the function of the bass instruments. He describes the trio as including "...*Basso continuo* for the Clavecin, and often a more figurated bass for the *Viola da gamba*, the *Bassoon*, etc."[50] Clearly he describes two instruments in the continuo ensemble with different roles.

If Corelli inherited a paired continuo, then why is there a difference among the title pages and the scoring requests? Three of the four collections are described as *sonate a trè*, with the exception being Opus 2. The latter includes the description *sonate da*

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[49]Oliver Strunk, ed., *Source Readings in Music History: From Classical Antiquity through the Romantic Era*, 1st ed. (New York: W.W. Norton, 1950), 450.

[50]Brossard, *Dictionaire de musique*; quoted in Newman, *Sonata of the Baroque Era*, 24.

camera. Corelli wrote two sets each of the church and chamber sonatas. Opera 1 (1681) and 3 (1689) are both collections of twelve church sonatas. The title pages request an ensemble of two violins and one violone or archlute, with a bass for the organ. Opera 2 (1685) and 4 (1694) are both collections of twelve chamber sonatas. These title pages request two violins, and one violone *or* harpsichord (*e Violone, ò Cimbalo*). Might this variance reflect the performance practice differences of the two sonatas? If so, then what was the scoring tradition of the continuo inherited by Handel?

A study by Tharold Borgir on the performance of early Italian Baroque continuo found interesting patterns. Through the study of music publications and manuscripts of early Italian Baroque music, Borgir maintains that one cannot assume the use of both continuo instruments. He concludes that early Italian Baroque title pages are specific in scoring requests, and that the function of the music determines the scoring of the bass line (whether dance music, church music, or theatrical music, each has its own tradition). [51]

According to his findings, before 1680, the question of using both a chordal instrument (such as the harpsichord) and a sustained bass (such as the violone) in the basso continuo ensemble is ever present, especially in the chamber sonata. The performance practice of the chamber and church sonatas is different. Italian dance music of the 1670s includes a bowed bass-line instrument *or* a chordal instrument on the written bass part.

By the 1690s, however, counterpoint expanded to include the bass-line instrument.[52] Thus, the bowed bass became a necessity, but the chordal instrument was

[51]Tharald Borgir, *The Performance of the Basso Continuo in Italian Baroque Music* (Ann Arbor, Michigan: UMI Research Press, 1987).

[52]Ibid., 56.

still optional. Moreover, only using the chordal instrument was probably unsatisfactory, and less desirable than using the bass-line instrument alone, or pairing it with the chordal instrument.[53] The performance tradition of the church sonata includes a chordal instrument. As in the chamber sonata, the increased use of the sustained bass in the counterpoint began to require both continuo instruments.[54]

Borgir also asserts that because of the blurring of the church and chamber sonatas, the need for both continuo instruments arises in both types of sonatas. In addition to dance movements, the chamber sonata began to include free and fugal movements. In addition to free and fugal movements, the church sonata began to include unlabeled dance movements. By 1700, Borgir finds an increase in the use of both instruments together on the basso continuo part. However, he also concludes that the continuo pair was probably not an *assumed* practice in the Italian chamber sonata until about 1750.[55]

Corelli's trio sonatas hail from the two continuo traditions found by Borgir. The title pages for the two church collections (1681 and 1689) request a continuo ensemble, while the title pages for the two chamber collections (1685 and 1694) require only a single continuo of violone *or* harpsichord. Another view to consider, however, is that of Robert Donington. In a specific reference to the title pages of Corelli's Opp. 2 and 4, he concludes that the *e Violone, ò Cimbalo* description can be interpreted as "and/or."[56]

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[53]Ibid.

[54]Ibid., 58.

[55]Ibid., 59.

[56]Robert Donington, *The Interpretation of Early Music*, new rev. ed. (New York: W.W. Norton, 1989), 365.

Thus the pieces may be performed with the violone *and* cimbalo, or the violone *or* cimbalo.

What changes may have occurred in use of the basso continuo by the late Baroque? Are any of these changes found in Opus 2? At this point, both the traditional use of paired continuo, as well as the dual-natured continuo ensemble that accompanies, but also at other times adds an independent third voice, can be found. Both Scheibe and Quantz comment specifically on the bass of the trio sonata. In a discussion about the use of counterpoint throughout all musical parts of the trio, Scheibe describes a bass part that can serve two functions. The following quote acknowledges the dual nature of the basso continuo, or "bass." It can either be a third melodic part, or accompany the two melodic parts. He states:

> The bass, or lowest voice, must state the principal and secondary themes just as the upper voices do, and must everywhere display a pure and agreeable melody. However, there is an exception to this point with regard to the lowest voice. It may also be sufficient if the bass progresses at steady and measured pace throughout, without stating the principal theme. In this case, the two upper voices must converse with each other in the most pleasant manner, so to speak; the bass only accompanies them, but with a certain clear and agreeable gravity.[57]

The dual-natured bass lingers between accompanying the two melodic parts, and adding a third independent voice, thereby creating a true trio texture. While valid for all movements of the trio, this dual-natured texture is most clearly found in the fugue movements. Here, the bass sometimes presents the subject, and at other times accompanies the fugue in the melodic parts.

[57] Scheibe, *Critischer Musickus*, 676; quoted in Zohn, "The Ensemble Sonatas of Georg Philipp Telemann," vol. 1: 98.

Quantz mentions both roles of the bass, that of accompaniment or a third voice, but he is more specific in the application of each role. Quantz describes the quartet bass, then the trio bass. He writes:

> Each part, after it has rested, must re-enter not as a middle part, but as a principal part, with a pleasing melody; but this applies only to the three concertante parts, not to the bass; (9) if a fugue appears, it must be carried out in all of the four parts in a masterful yet tasteful fashion, in accordance with all the rules.[58]

Quantz makes it clear that the quartet bass is to accompany unless there is a fugue, in which case it is to fully participate. The same applies to the trio. He comments that:

> Both of the principal parts must be written in such a way that a natural and harmonious bass part can be placed beneath them. (7) Should a fugue be introduced, it must be carried out, as in a quartet, both correctly and tastefully in all the parts, in accordance with the rules of composition…[59]

Quantz specifically remarks that the bass is subordinate to the melodic parts except when in a fugue. Then the bass should be equally included in melodic material. Scheibe, however, does not specifically reference the fugue at all. As such, he does not mention the fugue as an *exception* to the traditional role of the bass as accompaniment. Rather Scheibe is more general in his description of the bass, and seems to leave the reader with the impression that the bass can float back and forth between melodic and accompaniment roles.

There is further evidence of continuo ensemble flexibility in the writings of Quantz. In the chapter, "Of the Duties of Those Who Accompany a Concertante Part" of his *Essay*, Quantz addresses the keyboardist. In the following passage, one notices the discussion centering around the keyboardist being aware of balance, and whether or not a

[58]Quantz, *On Playing the Flute*, 317.

[59]Ibid.

cellist is paired with him on the continuo part specifically in the trio. This passage gives one the impression that while the cello and harpsichord were usually paired together, the trio was also performed with only the keyboard:

> In a trio the keyboard player must adjust himself to the instruments that he has to accompany, noting whether they are loud or soft, **whether or not there is a violoncello with the keyboard** (my emphasis added), whether the composition is in a *galant* or elaborate style, whether the harpsichord is loud or soft, open or closed, and whether the listeners are close by or at a distance... **If the keyboard player has a violoncellist with him** (my emphasis added), and accompanies soft instruments, he may use some moderation with the right hand, especially in a *galant* composition, and still more if one part rests, and the other plays alone...[60]

This final passage not only shows instrumental variety in the continuo part, but underscores that the cello has become the assumed sustained bass in the trio. Interestingly, Quantz focuses elsewhere on substituting for the absent cello, unlike earlier Baroque works where either member of the basso continuo is more optional.

> If, in the absence of the violoncello, the violist accompanies a trio or a solo, when he plays in unison with the bass, he must, as much as possible, play an octave lower than he usually does, and must be careful not to go above the upper part, lest the fifths formed against the bass be transformed into fourths.[61]

It is also worth noting the instrumental variety for the basso continuo available to Quantz while he served at the Dresden court and composed the aforementioned trio sonatas (QV 2: 15, :17, :22, :23, :28, :34, and :35). Oleskiewicz's research found that keyboard options included the harpsichord, organ, two Silbermann instruments (a new one called the *cembal d'amour* and an early fortepiano), and the *pantaleon* (hammered

[60]Ibid., 252.

[61]Ibid., 240.

dulcimer) invented by Pantaleon Hebenstreit, Quantz's colleague.[62] Both the violoncello and bass viola da gamba were also present at Dresden, with the viola da gamba specifically named in court archives only from 1718 to 1720.[63]

Finally, one finds late Baroque works that push the independence of the sustained bass into the domain of the quartet. With a brief return to Telemann's oeuvre, one will find a group of quartets from 1715-1730 that show a transition between a trio texture and a true quartet texture. The eleven works of this group have varied voicing. The scoring includes ensembles of three trebles and basso continuo, one treble and two bass plus basso continuo, and two trebles and one bass plus basso continuo. From his research, Zohn found that the works that included one or two bass instruments in the melodic grouping were "textually transitional" between a trio and quartet.[64] The lowest of the bass instruments doubles the basso continuo line or plays embellishments on it.

This vacillation between quartet and trio texture is exemplified in the four works that feature the fugue. Three of the four works have the melodic voicing of two trebles and one bass with basso continuo. The one bass doubles the basso continuo line thus creating a more traditional trio texture of two trebles and a basso continuo that is doubled. Telemann seems to hold true to the principles for counterpoint described by Quantz pertaining to the fugue. The basso continuo line is included in the thematic material of the

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[62]Oleskiewicz, intoduction to Quantz *Seven Trio Sonatas*, xii-xiii.

[63]Ibid., xiii. Oleskiewicz states that the trios of this collection are preserved only in eighteenth-century manuscript copies and that dating the works is near to impossible. Even dating the manuscripts is challenging, which still does not indicate the date of composition. The trio sources in all but one work include parts copied at Dresden by Pisendel and his copyists. She gives a range of ca. 1725 to ca. 1731 for the copied parts also noting that the actual compositional date could be a few years before then. It is possible the viola da gamba was available for some of these sonatas. Oleskiewicz, introduction to Quantz *Seven Trio Sonatas*, x-xi.

[64]Zohn, "The Ensemble Sonatas of Georg Philipp Telemann," vol. 1: 304.

fugue, thereby creating three independent voices, treble one, treble two, and the bass. The one work for three trebles and basso continuo maintains a true quartet texture in the fugue by featuring four independent musical lines, trebles one, two, three, and the bass.[65] Zohn also discusses Fasch, Heinichen, and Zelenka, contemporaries of Telemann, whose works also indicate a gradual move from trio texture to true quartet texture.[66] For Telemann, true quartet texture probably began around 1720.[67]

Conclusion

While the trio did become more uniform in structure over time, the genre never lost its malleability. In addition to instrumental variety and substitutions for the melodic parts, the basso continuo also retained this feature. Late Baroque trios were flexible and thus marketable in relation to scoring demands. Even though by this time the pairing of a sustained bass with a chordal bass was the most common basso continuo, there is evidence that trios were still performed using other options. One could use a sustained bass only, a chordal instrument only, or both. While harpsichord and cello became the common continuo, there were still a colorful variety of choices of instruments as seen through the above discussions on Telemann and Quantz.

In relation to the employment of the continuo ensemble, one will find a range of duties. There is of course the traditional continuo that is Corellian in nature, the dual-natured bass that fluctuates between accompaniment and a third independent melodic

[65]For a more detailed discussion on these works see, Zohn, "The Ensemble Sonatas of Georg Philipp Telemann," vol. 1: 312.

[66]Ibid., 307-12.

[67]Ibid., 307.

voice, and finally, the transitional works that use a melodic bass as part of a three-voice trio, and as part of a four-voice quartet.

In summary, table 1 is a general overview of the trio ensemble. It categorizes the more common instruments used in the trio throughout the early, middle and late Baroque periods. The instruments are categorized by function as employed in the trio ensemble: melody instruments, active melodic basses (those that participate in melodic exchanges, and elaborate the bass line), chordal accompanying instruments, and simple accompanying instruments (those that play the basso continuo line only).

Table 1. Common Instruments of the Baroque Trio Sonata and Their Function

Melody	Active Melodic Bass Those instruments that participate in melodic exchanges, and elaborate the *b.c.* line.	Chordal Accompanying Those instruments that realize the figured bass.	Simple Accompanying Those instruments that play the *b.c.* line only.
Violin	Viola da gamba	Chamber Organ	Viola da gamba
Cornetto	Cello	Harpsichord and its variants	Cello
Recorder	Bassoon	Chitarrone	Bassoon
Traverso		Theorbo	Trombone
Oboe		Lute	
Trumpet		Guitar	
		Harp	
		Cello	

Source: Newman, "Instruments and Settings," in *Sonata*, 53-57.

Handel and the Trio Sonata Genre

The trio sonata as inherited by Handel, in the most basic setting, includes both the Italian export of two violins and paired continuo, as well as the international influence of winds and strings used for melodic parts, with a paired continuo. Evidence shows that to an extent, the continuo was also performed with what was convenient for the patron. This means that the basso continuo could have been paired, but also played by a single instrument. In either case, there were a variety of instruments used in addition to the traditional harpsichord and cello combination. The musical structure includes the Corellian *sonata da chiesa* and *sonata da camera* formats. The typical use of the trio sonata seems to have been for intimate secular gatherings, such as those occasioned by Corelli's patrons. So, what then was Handel's contribution to this genre?

Handel left a small treasure of trio sonatas including the collection of Opus 5, as well as individual trios, and the focus of this project, Opus 2. A detailed overview of Handel's chamber works has already been researched and presented by Terence Best, and therefore will not be repeated here.[68] A brief mention of the trio sonata works, however, will be presented to set a context for Opus 2 within Handel's oeuvre. An introduction to the collection of the Opus 2 sonatas will be presented in the following chapter.

Opus 5 is a collection of seven trio sonatas published by John Walsh in 1739 (and later issued by Dr. Arnold in 1789 as part of his Handel collected works edition, as was Opus 2). It is comprised of sonatas nos. 1, 2, 3, and 7, which are a compilation of pre-

[68]Best, "Handel's Chamber Music," 476-99.

existing music from the Chandos Anthems, ballet music from operas, and five new movements, and numbers 5 and 6, which are newly composed works.[69]

Research on Opus 5 reveals an entry in Walsh's account books for payment to Handel for six sonatas.[70] So what of the seventh sonata? Donald Burrows's study of the Opus 5 texts leads him to guess that sonata no. 4 is the "extra" sonata that was added to the collection.[71] The final published version of these sonatas is apparently not quite what Handel had submitted initially. Changes were made to make the collection more dance oriented than both Opus 1 (the solo sonatas) and Opus 2.[72]

There are two single trio sonatas. They are both in F major. HWV 392 is dated *c*1706-1707, which would place it during his Italian years. In addition to this sonata being linked to several other Handel works, Handel used movements two and three to build sonata number 6 of Opus 5.[73] HWV 405 is given the time span of 1707-1710; however, research indicates the paper of the trio's autograph is from his Hanover period, and as such is more than likely dated 1710. It is musically linked to the flute sonata in D major (HWV 378, *c*1707) and other works.[74]

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[69] Ibid., 494.

[70]Donald Burrows, "Walsh's Edition of Handel's Opera 1-5: The Texts and Their Sources," in *Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth*, ed. Christopher Hogwood, and Ricard Luckett (Cambridge: Cambridge University Press, 1983), 100.

[71]Ibid., 101.

[72]Ibid.

[73]Best, "Handel's Chamber Music," 487.

[74]Ibid., 488-89.

CHAPTER II

OPUS 2: AN INTRODUCTION

The compositional time span of Opus 2 (1699-1722) historically falls just past the peak of the trio sonata genre (1650-1700). How does this collection fit into the trio sonata tradition? What did Handel contribute to the genre through Opus 2? This chapter will both introduce the collection, and present the music of Opus 2. Section one presents the history of the collection: performance history such as where the sonatas were written and informed guesses as for whom and what occasions the trios were composed. Section two will discuss the music through a study of the following four musical categories: instrumentation of trebles and bass, musical structure, compositional techniques and use of the bass line, and unique Handelian features.

The Opus 2 Collection

The sonatas fall into three groups: no. 2, no. 6, and nos. 3, 1, 5, and 4. They are numbered from one to six, but have a different chronological order based on the likely dates of composition (table 2).[1]

Table 2. Chronological Order of Opus 2 Sonatas

Sonata	Date	Place of Composition
Op. 2, no. 2	1699	Halle, Germany
Op. 2, no. 6	1707	Rome, Italy
Op. 2, no. 3	1717-1718	London, England
Op. 2, no. 1	1717-1719	London, England
Op. 2, no. 5	1717-1720	London, England
Op. 2, no. 4	1718-1722	London, England

[1]Best, "Handel's Chamber Music," 489.

Sonata number 2 is the earliest sonata, written during Handel's early years in Halle, Germany. Handel was born in 1685, and his formative years are what one would expect, full of education, training, new professional experiences, and friendships. Composition as a cosmopolitan art was sown into Handel from the beginning of his musical training. By 1694 Friedrich Wilhelm Zachow, the organist and music director for the Liebfrauenkirche, accepted Handel as a student. According to John Mainwaring's *Memoirs*, Zachow had the following teaching objectives for Handel:

> The first object of his attention was to ground him thoroughly in the principles of harmony. His next care was to cultivate his imagination, and form his taste. He had a large collection of Italian as well as German music: he shewed him the different styles of different nations; the excellences and defects of each particular author; and, that he might equally advance in the practical part, he frequently gave him subjects to work, and made him copy, and play, and compose in his stead.[2]

One can see from this account that Zachow not only laid the harmonic foundation for Handel, but also exposed Handel to a range of musical styles. This "large collection of Italian as well as German music" was from Johann Philipp Krieger, the Kapellmeister of the Weissenfels court and a distant relative of Handel. Before Krieger left Halle with the rest of the court in 1680, he sold a collection of music to the Liebfrauenkirche. It has over fifty pieces acquired from previous trips around Europe as well as some of his own works. Titles are either in Latin, German, or Italian, and appear to be vocal works. Included on this list are the composers Bernhard, Bertali, Bruckner, Capricornus, Carissimi, Conradi, Forchheim, Giansetti, Hofer, Kerl, Krieger himself, Melani, Peranda,

[2]John Mainwaring, *Memoirs of the Life of the Late George Frederic Handel*, foreword by J. Merrill Knapp (New York: Da Capo Press, 1980), 14.

Porta, Thieme, Treviao, and Vanneri.[3] It would appear, however, that exposure specifically to the trio sonata genre did not occur through studying this collection. This is not unexpected though, as the collection was made up of music Krieger used in the church, and the trio sonata was not commonly played there. Nor do we know all of the material Zachow used to instruct Handel in addition to this collection, or if they had access to Krieger's trio prints (his personal oeuvre includes two sets of trio sonatas composed during his service at court: a 1688 set of twelve sonatas for two violins and continuo, and another set of twelve sonatas, dated 1693, for violin, bass viol, and continuo[4]). It is clear, however, that the trio was a popular export from Italy, and that in Germany it had taken on a local color found in the use of winds, and the common voicing of treble, tenor, and basso continuo.

There is no autograph, or preface, or dedication to sonata number 2 that could give us a certain date of composition, or the interesting human factors as to why, where, and for whom the sonata was written or performed. What we do know about Handel's early years provides a setting for informed guesses. The 1699 date is an educated guess by Terence Best, but there are other legitimate dates one may consider too. In Halle, Handel was exposed to various types of music making. Perhaps the most important music making of Halle, for our purposes, happened with the *collegium musicum*. By the late seventeenth century, a student-member musical group had formed, and met in individual

[3]*Denkmaler Deutscher Tonkunst*, ed. Hans Joachim Moser, vols. 53-54 *Johann Philipp Krieger, 21 Ausgewahlte Kirchenkompositionen* (Wiesbaden: Brietkopf and Härtel, 1958), XVI-XVII.

[4]*Grove Music Online*, s.v. "Krieger, Johann Philipp: Works List," by Harold E. Samuel (24 April 2011).

houses or rooms. They often produced professional-level performances. The first reports of the *collegium musicum* group date from 1700-1702 and come from Heinrich Brockes, a student who held meetings in his own rooms every week.[5] There is evidence that Handel knew Brockes: he later set Brockes's libretto to a Passion.[6] Did Handel contribute to the sessions by composing sonata number 2?

An early professional experience at the Halle cathedral would have provided a trio sonata setting also. Handel served as organist there from 1702 to 1703. The cathedral encouraged both vocal and instrumental music performance. As an example, an unusual musical feature of the service included an oboe band that was granted permission to perform at the church on Sundays and feast days with the organist as accompaniment to the psalms and songs.[7] The most important aspect of his job in relation to the trio, however, was that Handel was to host music making in his home. He was to meet with able vocalists and instrumentalists from the church.[8] Is it possible sonata number 2 was composed for a home music making session?

The 1699 date for number 2 comes from a handwritten note by Charles Jennens, Handel's acquaintance, on the manuscript. It states that Handel was fourteen when he composed this sonata. Terence Best has dated this trio according this handwritten note, as well as youthful compositional characteristics such as short phrases.[9] The question of a

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[5] John Butt, "Germany-Education and Apprenticeship," in *The Cambridge Companion to Handel*, ed. Donald Burrows (Cambridge: Cambridge University Press, 1997), 14.

[6]Ibid.

[7]Ibid.

[8]Ibid.

[9]Best, "Handel's Chamber Music," 478.

slightly later date, however, is raised by Anthony Hicks in his *New Grove* article on Handel. The Jennens date of "the age of 14" could actually be off by a few years, with the true date more likely 1703.[10] Hicks agrees that the trio is definitely an early Handel work, but cites its connection to Bononcini's *Cefalo* of 1702 as a convincing reason to rethink the 1699 date.[11] Taking into account a possible 1702 visit to the Berlin court, it would have been possible for Handel to meet Bononcini, or at least to have been exposed to his music, as that is the year Bononcini arrived at the court.[12]

Finally, one may also consider the visits to Leipzig during 1701-1703, before Handel left for Hamburg in 1703. During this time, he established a friendship with Georg Philipp Telemann. Telemann had entered Leipzig University in 1701, and was soon commissioned by the mayor to write music for the two most important churches in town, the Thomaskirche and the Nikolaikirche.[13] Following the advent of his music career, Telemann also founded a forty-member *collegium musicum*. They gave public concerts, performed in the Neukirche, and even performed for visiting dignitaries.[14] Could it be possible Handel was inspired to write this trio sonata for members of his friend's *collegium musicum*?

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[10]*Grove Music and Online*, s.v. "Handel, George Frideric: Instrumental Chamber Music," by Anthony Hicks (24 April 2011).

[11]Ibid.

[12]Butt, "Germany-Education and Apprenticeship," 21.

[13]*Grove Music Online*, s.v. "Telemann, Georg Philipp: Leipzig, Sorau," by Steven Zohn (24 April 2011).

[14]Ibid.

Taking into account the expanded possible compositional dates for Op. 2, No. 2, 1699-1703, it is quite possible the piece was written for the *collegium musicum* meetings in Halle mentioned by Brockes, or for the home music making sessions hosted by Handel for the musicians of the Halle cathedral, or for members of the *collegium musicum* group in Leipzig founded by Telemann. The trio sonata would have easily fit into any one of these settings, being intrinsically designed for smaller performing groups and a more intimate gathering.

Trio number 6 in this collection is the only one composed in the genre's mother country, Italy. Handel left for Italy in 1706, and scholars guess his first stop was Florence, Italy, at Price Ferdinand de'Medici's home. It is the year 1707, however, that proves more interesting to us for the purposes of this paper. At this time Handel finds himself in Rome, home to the still active, father of the trio sonata, Archangelo Corelli. Handel acquires two sorts of patrons. One set is the three cardinals: Benedetto Pamphili, Carlo Colonna, and Pietro Ottoboni, with Ottoboni the most important to Handel. Another patron was Prince Francesco Maria Ruspoli.

Of the cardinal patrons, Ottoboni was the most established. He maintained a life rich in music, which included retaining top musicians, presenting grand productions, and hosting weekly academies. Johan Mainwaring provides a description of the musical atmosphere at Ottoboni's palace while Handel was in Italy. He had a "large library of music, and an excellent band of performers, which he kept in constant pay. The illustrious Corelli played the first violin, and had apartments in the Cardinal's palace."[15]

[15]Mainwaring, *Memoirs*, 55.

Of the pieces Ottoboni had performed were "operas, oratorios, and such other grand compositions, as could from time to time be procured."[16]

Previous to Handel's stay in Italy, Ottoboni's weekly academies provided a likely setting for the trio sonata. When Corelli had moved into the palace in 1690, he also participated in the Monday night academies. His Op. 4 trios were written in 1694, and dedicated to Ottoboni.[17] It is quite possible that the academy meetings were the setting for these trios, as similar meetings for other patrons had been before: Corelli's Opus 1 trios (1681) were written for Queen Christina of Sweden's first academy. Opus 2 (1685) was dedicated to his then patron Cardinal Pamphili: at the time, Corelli was in effect the personnel manager of his concerts, obtaining musicians and paying them, and Pamphili hosted academies on Sundays. [18]

It is not too far-fetched to suggest Handel might have composed sonata number 6 for one of Ottoboni's academy meetings. There are statements both for and against this possibility. Mainwaring comments, "Handel was desired to furnish his quota [of music]" for Ottoboni.[19] Research by Anthony Hicks, however, shows no evidence that Handel ever wrote anything for Ottoboni.[20]

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[16] Ibid.

[17] *Grove Music Online*, s.v. "Corelli, Arcangelo: Later Years in Rome," by Michael Talbot (24 April 2011).

[18] *Grove Music Online*, s.v. "Corelli, Arcangelo: First Years in Rome," by Michael Talbot (24 April 2011).

[19] Mainwaring, *Memoirs*, 55.

[20] *Grove Music Online*, s.v. "Handel, George Frideric: Italy," by Anthony Hicks (24 April 2011).

Handel's second patron relationship, with Prince Francesco Maria Ruspoli, began in 1707. We can tell from household documents and compositional demands what the instrumental possibilities were for Handel, as well as possible occasions. Ruspoli's *conversazione* and Arcadian Academy meetings could have easily been trio sonata settings. The *conversazione* was a scheduled, weekly concert event. Ruspoli held these concerts every Sunday from late afternoon through evening, at which a cantata was commonly performed.[21] Some cantatas were for voice and basso continuo, in which case the house musicians performed them. Others were *con stromenti,* in which case additional musicians were usually required for the performance.[22] According to the household bills of 1707, Handel was paid for composing a total of seven cantatas including both types, presumably for these Sunday night concerts.[23]

From at least 1705 there is evidence of the basic trio ensemble (except for the cellist) having been employed by Ruspoli. The two violinists, Silvestro Rotondi and Pietro Castrucci, along with Domenico Castrucci (Pietro's father), a possible harpsichordist, were each labeled as *camerieri*, high-ranking valets.[24] There are two instrumentalists, however, who do not appear to have received monthly payments, but who do appear on a paylist for the Lenten services of 1707, Giuseppe Maria Perone, violoncellist, and Bartolomeo Cimapane, bass violist.[25] In addition, the cantatas by

[21]Ursula Kirkendale, "The Ruspoli Documents on Handel," *Journal of the American Musicological Society* 20 (Summer 1967): 227.

[22]Ibid.

[23]Ibid., 253.

[24]Ibid., 228.

[25]Ibid.

Handel written at this same time would have required at least a continuo ensemble, if not extra instruments for the cantatas *con stromenti*. From 1708 on Ruspoli's musicians included the basic trio ensemble: two to three violinists, one cellist, and one bass viol player.[26] Could trio number 6 have been composed for a private chamber concert by the house musicians in 1707, or even used at one of the *conversazione*?

The Arcadian Academy was another source of musical activity, including an elite group of patrons and musicians. Both Cardinal Ottoboni and Ruspoli were members, as were musicians Corelli, Alessandro Scarlatti, and Bernardo Pasquini.[27] The group's activity included an official season from May to October, as well as the much-anticipated Christmas celebration. Ruspoli had just become the new Christmas host for the group in September of 1707. [28] Handel composed many cantatas for these meetings, as well as for the off-season meetings where they met at each other's houses in rotation.

Considering the personnel demands of the cantatas, including the cantatas *con stromenti*, we know a trio sonata could have at least been possible. While the trio may have taken second place to the main event, a cantata, it may have been a light diversion at some point during the day. Perhaps a trio sonata entertained Ruspoli's fine guests as they met in his garden. The other chamber works by Handel during this period indicate there was at least some demand for small ensemble music (the D major flute sonata, the 1706-1707 trio sonata in F major, and possibly a G major solo sonata, and B-flat major solo

[26]Ibid.

[27]Christopher Hogwood, *Handel* (Great Britain: Thames and Hudson, 1984), 42.

[28]Kirkendale, "The Ruspoli Documents," 240.

sonata labeled *l'Hautbois.* Both solo sonatas are on paper from Handel's Hanover period beginning in 1710, but Best dates the style of music as from Handel's Italian years[29]).

The largest category of sonatas is the London trios, nos. 3, 1, 5, and 4. These were written during Handel's second and final trip to England. His most important patron in relation to Opus 2 was James Brydges. According to Mainwaring, Handel spent two years at Brydges's estate (1717-1719), Cannons, just outside London, which Mainwaring rather unkindly calls "a place which was then in all its glory, but remarkable for having much more of art than nature, and much more cost than art."[30] It is during this time that Opus 2, nos. 3, 1, 5, and 4 were likely composed.

At the time of Handel's involvement with Brydges, Brydges was supervising the completion of Cannons. He maintained an active musical establishment with a band of musicians, the Cannons Concert. Several sources document the personnel of the Cannons Concert, as well as the instrument holdings of Brydges. They also comment on the musical activities at Cannons. All of which taken together shed more light on the four trio sonatas.

The collection of Chandos Anthems by Handel (written for Brydges while he bore the title the Duke of Chandos) is worthy of review in relation to Opus 2. Three anthems of this collection are used in two different trios (nos. 1 and 4), and the collection helps establish the Cannons Concert personnel at a given time. By September 1717, Handel had composed four of the eleven Chandos Anthems, and was in the midst of composing the

[29]Best, "Handel's Chamber Music," 479.

[30]Mainwaring, *Memoirs,* 95-96.

next two.[31] Handel research has proposed that the first eight anthems (HWV 251b, 249b, 252, 256a, 248, 246, 247, and 250a) were composed before the end of the year.[32] Of these eight, anthems HWV 251b and 249b are used in Op. 2, nos. 1 and 4. A closer look at the instrumentation of these first eight anthems will help define the late 1717 Cannons ensemble.

We know that Brydges had begun to form the Cannons Concert about two years before Handel arrived, with the hiring of the cellist Nicola Francesco Haym in 1715.[33] According to the Haym anthems dedicated to Brydges in September 1716, the Cannons Concert included two to three violinists (as some anthems call for solo violin in addition to two violins), one oboist, one flutist (marked "traversa"), one string bass, one keyboardist, and vocalists.[34]

The four anthems Handel composed in September of 1717 demand a slightly expanded ensemble. Part books call for violin one, violin two, oboe, bassoon, and string bass.[35] There are, however, additional requirements upon review of the music. "As Pants the Hart" (HWV 251b) requires a third, solo violin. There are also two sets of continuo

[31]For discussion on the order and dating of the Chandos Anthems see Graydon Beeks, "Handel and Music for the Earl of Carnarvon," in *Bach, Handel, Scarlatti: Tercentenary Essays*, ed. by Peter Williams (Cambridge: Cambridge University Press, 1985).

[32]Beeks, "Handel and Music for the Earl of Carnarvon," 5.

[33]Haym (1678-1729) had several ties to Handel. He was from an Italian family of musicians. He was not only a violoncellist, but also a composer and librettist. He was occasionally employed by Cardinal Ottoboni as a violoncellist from 1694 to 1700. In 1701 he moved to London. He provided Handel with the text for *Teseo* (1713), and perhaps *Amadigi* (1715) and *Radamisto* (1720). He was the secretary for the Royal Academy of Musick from 1722-1728, and listed as a cellist in the plans for the orchestra. *Grove Music Online,* s.v. "Haym, Nicola Francesco," by Lowell Lindgren (24 April 2011).

[34]Ibid.

[35]"A Catalogue of Anthems," compiled by Pepusch; in Rogers, "Music and Musicians at Cannons," 38.

staves in this anthem. Gerald Hendrie, editor of the *Hallische Händel-Ausgabe* critical edition, notes that one staff could have been for harpsichord continuo in addition to the organ, even though harpsichord is never specified in these anthems.[36] We also know that at least by 1720 Brydges owned four harpsichords, a chamber organ, and several spinets.[37] It is a reasonable guess that he acquired the numerous keyboard instruments over the recent years leading up to the 1720 list, and not all at once in 1720. It would have been acceptable to use the harpsichord in addition to the standard church keyboard instrument, the organ.

In addition to the bassoon and string bass part books, the violoncello and violone are also specified within the *Hallische Händel-Ausgabe* scores.[38] Therefore the Cannons Concert of late 1717 probably consisted of two to three violins, one oboe, one bassoon, one string bass, one violoncello, one violone, organ, and possibly harpsichord. (The three later anthems, HWV 253, 254, and 255, have similar scoring with the addition of recorders I and II in section 3 of HWV 253, and in section 4 of HWV 255. More than likely the recorder parts were performed by woodwind doublers, i.e. the Cannons oboist plus a second oboist.)

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[36]Gerald Hendrie, ed. *Hallische Händel-Ausgabe, Anthems für Cannons II*, ser. III, vol. 5 (Kassel: Bärenreiter, 1987), 53.

[37]"A Catalogue of Instruments belonging to his Grace James Duke of Chandos," compiled by Pepusch, August 23, 1720; in Patrick John Rogers, "Music and Musicians at Cannons: The Huntington Library Chandos Documents" (MM thesis, University of California, Santa Barbara, 1977), 34.

[38]The preface to the *HHA* critical edition of the anthems notes that the autographs provide scoring detail. In relation to the bass line, "...the basso continuo instruments are written on several staves in the autographs. Although, for much of the time, Handel notates only one essential line of music (writing 'col...' on the others), he is scrupulous in notating fully any divergences from the single part; and such divergences frequently occur at cadences. The secondary sources tend to use a single stave for the continuo instruments and therefore not infrequently suppress details of this kind." Gerald Hendrie, ed., preface to *Hallische Händel-Ausgabe Anthems für Cannons I*, ser III, vol. 4 (Kassel: Bärenreiter, 1985), xiv.

The instrumental forces for the rest of the Opus 2 years (1718-1722) can be roughly outlined by household documents. Payment to household employees was registered in a receipt book of wages. Unfortunately, entries only include names and not positions. One example of a typical receipt entry is the following, "Mr. Tho. Burgess/ Received from his Grace the Duke of Chandos five Pounds for a Quarter's Wages to Lady Day 1719 & in full of all Demands./ Thomas Burges [signed]."[39] However, names matched to other household resources (such as holiday "family" lists from 1721 and 1722 that include a job description) and to outside references to individual musicians, as well as review of autographs of Handel's Cannons music, have allowed Handel scholars to identify many Cannons musicians, and make educated guesses at others. Thus, table 3 will provide a *probable* description of the Concert during the likely Opus 2 composition years.

[39]An entry for receipt of wages by Thomas Burges from the Huntington Library Documents ST 87, p. 41; in Patrick John Rogers, "Music and Musicians at Cannons," 21.

Table 3. Likely Cannons Concert of 1718-1722

1718	1719	1720	1721	1722
3- Violins	*6- Violins	*7- Violins	*6- Violins	*2- Violin
3- String Bass	2- String Bass	2- String Bass	2- String Bass	2- String Bass
1- Oboe	**2- Oboes	**2- Oboes	**1- Oboe	0- Oboes
1- Recorder	**2- Recorders	**1- Recorder	**1- Recorder	0- Recorders
1- Bassoon	**2- Bassoons	**2- Bassoons	**2- Bassoons	0- Bassoons
0- Keyboards	*2- Keyboards	*2- Keyboards	*2- Keyboards	*2- Keyboards

Sources: Beeks, "Handel and Music for the Earl of Carnarvon," 8, 17; Rogers, appendix iii in "Music and Musicians at Cannons," 72-76.

Notes: Handel is not reflected in this chart, as he is not recorded in the receipt book of wages. Handel's omission from these records contributes to the mystery of his exact duties and activities while at Cannons. In all likelihood, the year 1718 did have a keyboardist when one considers Handel's presence. The "String Bass" category includes the following stringed bass instruments: violoncello, violone, and string bass.

***** This number includes Pepusch, who was hired in 1719 as the leader of the Concert. He is counted as part of both the violin total, and the keyboard total for 1719-1722. It is feasible to consider that Handel may have played the keyboard; although, one would also need to consider that if Handel did not play the keyboard, then he would not have had *both* two keyboardists *and* six violinists to use at the same time.

****** Unlike the 1718 winds, which are three separate people, the 1719-1721 winds include the musician, "Kytch." He is listed as playing the oboe, recorder, and bassoon. Where two instruments are indicated, Kytch is one of the players in addition to another person. Where one instrument is indicated, Kytch is the only player.

Although no one is listed as a *traverso,* or a German flute player, Jean Christian Kytch, the woodwind specialist, did perform a concert on the German flute February 23, 1720 in Hickford's Room.[40] It is evident by the description of Kytch in the pay log and the February concert, that he followed the woodwind custom of the eighteenth century and doubled on several instruments. It is also reasonable to assume that Biancardi, the oboist for 1718, and one of the two oboists for 1719-1720, doubled on other woodwinds, most likely the recorder, and possibly the popular German flute. These assumptions serve to fully describe the instrumental forces available in the Cannons Concert. When one considers features such as double stops, string crossing passages, and the extended low range found in the trios of Opus 2 it becomes clear that despite the title page, even if two German flutes were available to Handel at the time of composition, the music as he wrote it is not aimed at them.

We know from the catalogue compiled by Johann Christoph Pepusch that Brydges had quite a holding of various instruments. This list includes seven keyboards (a chamber organ, various harpsichords, and spinets), four string basses (double bass, "violoncello or bass violin," and bass viols), four Stainer violins, one tenor violin, one bassoon, two French hunting horns, and one trumpet.[41] The traditional trio scoring of two violins, violoncello, and harpsichord are clearly present. However, no oboe, recorder, or German flute is listed. Nevertheless, according to the pay records and musical scores, they were part of the Concert. These musicians must have provided their own instruments.

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[40]Otto Erich Deutsch, *Handel, A Documentary Biography* (London: Adam and Charles Black, 1955), 127.

[41]"A Catalogue of Instruments," compiled by Pepusch; in Rogers, "Music and Musicians at Cannons," 34-36.

Pepusch's music catalogue accounts for the music Brydges collected. Unfortunately the list does not describe any performance history of the pieces, only notes that Brydges owned them. It does show, however, some of what Handel composed at Cannons, and what the Concert might have performed. Included on the list are works known to have been performed by the Concert such as the Chandos Anthems, the Chandos Te Deum in B-flat, and *Acis and Galatea*. In addition to cantatas, operas, and other instrumental works, there is one item, #117, listed as a sonata for two violins, oboe, and a bass by Handel[42]–obviously not the instrumentation of the Opus 2 trio sonatas. Brydges did include Corelli's trio collection, Opera 1-4 (item #67), as well as Corelli's violin sonatas, Opus 5 (item #69).[43] There are, however, no other trios or instrumental pieces by Handel.

There is some insight as to the musical activities at Cannons. Although Handel's exact duties are unknown, it would appear that he may have been a composer-in-residence as with his previous patrons. Brydges held religious services at Whitechurch, just outside the Cannons estate, until his Cannons chapel was completed in 1720.[44] The Concert surely played for the services, considering that they performed Handel's anthems. In the following letter, Brydges invites John Arbuthnot to visit Cannons to hear Handel's music in church:

> Mr Handle has made me two new Anthems very noble ones &
> most think they far exceed the two first. He is at work for 2 more

[42]"A Catalogue of Anthems Cantatas and other Musick," compiled by Pepusch; in Rogers, "Music and Musicians at Cannons," 46.

[43]Rogers, "Music and Musicians at Cannons," 42-43.

[44]Beeks, "Handel and Music for the Earl of Carnarvon," 3.

> & some Overtures to be plaied before the first lesson. You had as good take Cannons in your way to London.[45]

Music performed at chapel was clearly an important feature of the services for Brydges.

Brydges also entertained guests. A letter from William Brydges on January 9, 1718, describes being entertained by a consort for an hour or more following chapel attendance and supper. [46] Even more interesting for our purposes is John Macky's description of the music room. In 1722 he writes, "In that Court, which opens into the *Area*, is the dining room, very spatious...and at the End of it, a Room for his Musick, which performs both Vocal and Instrumental, during the Time he is at Table..."[47] Music was a regular part of Brydges's life at Cannons, and either occasion above is perfectly suited for the trio sonata.

It is clear that musical life at Cannons was active, and could have easily included performances of trio sonatas. According to the Handel anthems, and the musicians accounted for in the household documents, the Cannons Concert included the musicians needed for the traditionally scored trio. In addition, the Concert could have supported the Opus 2 trios that appear to be scored for mixed treble parts, such as recorder/violin, or oboe/violin, or flute/violin. Brydges was obviously aware of, and appreciated the trio sonata, as he owned all four of Corelli's landmark publications.

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[45]Letter from James Brydges to John Arbuthnot, September 25, 1717; in Deutsch, *Handel: A Documentary Biography*, 78.

[46]Graydon Beeks, "'A Club of Composers': Handel, Pepusch, and Arbuthnot at Cannons," in *Handel Tercentenary Collection*, ed. Stanley Sadie and Anthony Hicks (Ann Arbor: UMI Research Press, 1987), 211.

[47]From, "A Journey Through England, In Familiar Letters from A Gentleman Here to His Friend Abroad," John Macky, London, 1722; in Deutsch, *Handel: A Documentary Biography*, 144.

The Music of Opus 2

Since there are no known autographs of the trio sonatas, we not only have had to make our best guesses about the performance history of the sonatas, but also about instrumentation. We simply do not know Handel's specific intentions. Manuscripts and early editions in conjunction with known performance practice are resources that can offer historically informed scoring options. Table 4 outlines the instrumentation found within the various manuscripts (not the prints) for each sonata. In some cases it lists several scoring options for one sonata, reflecting the differences among the manuscript sources.

Table 4. Instrumentation Found in Manuscript Sources for Opus 2

Sonata	Instrumentation in the Manuscript Sources
Op. 2, no. 2- G minor	Two violins and continuo
Op. 2, no. 6- G minor	Two violins and continuo
Op. 2, no. 1- B/C minor	<u>B minor</u>: One flute, one violin, and continuo; Two violins and continuo <u>C minor</u>: One oboe or violin or flute, one violin, and continuo; Two violins and continuo
Op. 2, no. 3- B-flat major	Two violins and continuo; Two oboes and bassoon; One flute, one violin, and continuo
Op. 2, no. 4- F major	Two violins, or one flute and one violin, and continuo; Two violins and continuo; Two flutes and continuo; One oboe, one violin, and continuo
Op. 2, no. 5- G minor	Two violins and continuo

Source: Best, "Handel's Chamber Music," 478-92.

Not only does the scoring found in the manuscripts draw from the list of standard instruments, but the combinations are also similar to those used by Telemann, Quantz, and Scheibe. Three of the sonatas are scored for string trio only, nos. 2, 6, and 5. The other three, nos. 1, 3, and 4, include the string trio as well as multiple combination options for flute, oboe, and violin. There are two sonatas with manuscripts that indicate pairs of winds (although these options are at times unplayable): Op. 2, no. 3 for two oboes and bassoon, and Op. 2, no. 4 for two flutes and continuo. Sonata no. 1 appears in manuscripts and early editions in two keys, B minor and C minor. Research proposes that the C minor version is more than likely the original key, and that perhaps the B minor version was a transposition to a more flute friendly key.[48] The Arnold edition uses the B minor version.

The eight early editions of Opus 2 appear under three similar titles: "VI Sonates à deux Violons, deux haubois ou deux Flutes traversieres & Basse Continue," "Six Sonatas For Two Violins, Two Hautbois, or Two German Flutes, & a Violoncello," and, "Six Sonates En Trio, Pour deux Violons, Hautbois, ou Flûtes Traversieres, Avec la Basse Continüe."[49] The title pages reflect a common late Baroque music publishing practice. They each read that the sonatas are suitable for two violins, two oboes, or two transverse flutes, and basso continuo, or violoncello. This is despite the fact that these scoring options are at times musically impossible and do not reflect the partbook labels (the

[48]Best, "Handel's Chamber Music," 489-90.

[49]Smith, *Handel, A Descriptive Catalogue*, 244-46. These three titles correspond to the 1722 Roger edition, the 1732 Walsh edition (no known copy), the 1733-1734 Walsh edition, the 1733 Cooke edition, the 1743 Johnson edition, the 1750 Walsh edition; the 1789 Arnold edition; and the 1732 Le Clerc edition and the 1740 Le Clerc edition, respectively.

Arnold edition is the exception as it was not published in partbooks, but as an unlabeled score).

There is no doubt that the instruments listed on the title pages were chosen because of their mass appeal and general application possibilities. Mass-market appeal provided the greatest chance for the publisher to make the most profit. If a consumer could not play one of the listed instruments surely he could play another, especially since those listed were the most popularly played treble instruments of the time. The music would also appear more flexible when forming an ensemble. Thus it would be more likely that a potential customer would know someone who played one or more of the commonly listed instruments, and feel more confident that he could form a workable ensemble.

These title pages from the various editions of Op. 2 are by no means unique in Handel's publishing history; many of his publishers aimed their titles unashamedly at the biggest amateur market possible. For example, a collection of solos gathered from Handel opera, and printed by John Walsh lists a total of six melodic and continuo instrumental options. It is titled, "Solos for a German Flute a Hoboy or Violin with a Thorough Bass for the Harpsicord or Bass Violin Being all Choice pieces Compos'd by Mr Handel Curiously fitted to the German Flute." [50]

There are nine early editions of Op. 2, each represented in table 5. You will find the date of the edition, the publisher, and the format of publication including instrumentation where given.

[50]Title taken from Smith, *Handel, A Descriptive Catalogue*, 242.

Table 5. Early Editions of Opus 2 and Suggested Instrumentation

Year	Publisher	Format
1722	Jeanne Roger	3 Partbooks- *Traversa Primo (Violino Primo)* *Violino Secundo* *Violoncello e Cimbalo*
1732	John Walsh	No known copy
1733-1734	John Walsh	3 Partbooks- *Traversa Primo (Violino Primo)* *Violino Secundo* *Violoncello e Cimbalo*
1733 or later	Benjamin Cooke	3 Partbooks- *Traversa Primo (Violino Primo)* *Violino Secundo* *Violoncello e Cimbalo*
1736	Le Clerc	3 Partbooks- *Traversa Primo (Violino Primo)* *Violino Secundo* *Violoncello e Cimbalo*
1740	Le Clerc	3 Partbooks- *Traversa Primo (Violino Primo)* *Violino Secundo* *Violoncello e Cimbalo*
1743 or later	John Johnson	3 Partbooks- *Traversa Primo (Violino Primo)* *Violino Secundo* *Violoncello e Cimbalo* (From the plates of the B. Cooke edition)
1750 or later	John Walsh	3 Partbooks- *Traversa Primo (Violino Primo)* *Violino Secundo* *Violoncello e Cimbalo* (From the plates of Walsh's 1733-1734 edition)
1789	Samuel Arnold	Full score of three unlabeled parts

Source: Smith, *Handel, A Descriptive Catalogue*, 244-46.

As one can see, the instruments listed on the partbooks (where applicable) are the common instruments expected for the late Baroque trio; flute (*traverso*) or violin one, violin two, and violoncello and harpsichord.

Concerning the bass of the ensemble, by the mid-Baroque the bass had become more or less standardized. A chordal instrument paired with a melodic bass (usually harpsichord and cello) had clearly become the accepted sound and texture for the continuo part. It is also clear, however, from musical examples and historical commentary that in actuality, ensembles were also performed with melodic bass alone or chordal bass alone, and a variety of instruments.

Corellian influence throughout this collection is undeniable. Perhaps the most obvious tribute to Corelli's standardized trio is found in the structure, or framework, of the sonatas. Handel adheres to the Corellian four-movement format in all but one of the six trios (Op. 2, no. 5 has five movements). In addition to the tempo structure, S-F-S-F, he also often follows the Corellian meter layout for the movements as well (I. slow, duple, II. fugue, duple, III. slow, triple, IV. finale in triple). One will find, however, that Handel does not always include a fugue (as in Op. 2, nos. 1 and 2) nor does he always place the fugue in the second movement (as in Op. 2, nos. 4 and 5). Table 6 briefly outlines each of the six sonatas by movement, tempo, and meter, and indicates fugue placement as well.

Table 6. Opus 2 and the Corellian Influence of Movement Order

Sonata	Movement/Tempo	Meter (Form)
Op. 2, no. 1	1. Slow (Andante)	4/4
	2. Fast (Allegro ma non troppo)	4/4
	3. Slow (Largo)	3/2
	4. Fast (Allegro)	3/4
Op. 2, no. 2	1. Slow (Andante)	4/4
	2. Fast (Allegro)	4/4
	3. Slow (Largo)	3/2
	4. Fast (Allegro)	4/4
Op. 2, no. 3	1. Slow (Andante)	4/4
	2. Fast (Allegro)	4/4- Three-part fugue
	3. Slow (Larghetto)	3/4
	4. Fast (Allegro)	4/4
Op. 2, no. 4	1. Slow (Larghetto)	4/4
	2. Fast (Allegro)	3/8
	3. Slow (Adagio)	3/4
	4. Fast (Allegro)	4/4- Three part fugue
	5. Fast (Allegro)	12/8
Op. 2, no. 5	1. Slow (Larghetto)	4/4
	2. Fast (Allegro)	4/4
	3. Slow (Adagio)	3/4
	4. Fast (Allegro)	3/4- Two part fugue
Op. 2, no. 6	1-2. Slow (Andante)-Fast (Fugue)	4/4- Prelude- Three part fugue
	3. Slow (Arioso)	3/4
	4. Fast (Allegro)	4/4 (12/8)

These sonatas clearly reference the traditional sonata *da chiesa* layout credited to Corelli and described in Brossard's 1710 definition. As the definition reads, Brossard gives one the impression that the two basic types of Italian sonatas were stylistically clearly divided. As in Corelli's trios, however, Handel also does not adhere to strict stylistic boundaries. He clearly includes dance-like movements in this collection of *da chiesa* sonatas, as in Op. 2, no. 4 (F major). The second movement is an up-tempo Italian minuet in 3/8 time, with binary form. The fifth movement is an Italian giga in 12/8 (4/4) time, also in binary form.

The use of the sustained bass in these sonatas is modeled after Corelli, but sometimes pushes the traditional boundaries. In Corelli's sonatas, the melodic bass primarily doubles the chordal continuo and may have one or two measures of elaboration. Within Opus 2, Handel uses the bass line as both accompaniment to the upper parts and as an additional third voice. The two sonatas without fugues, nos. 1 and 2, feature an accompanying bass line throughout.

In sonata no. 1, the opening slow movement and closing fast movement both have a supportive bass line with isolated measures of figuration (movement 1, m. 27-28; movement 4, m. 63-64, and 91-92). While the second movement is not the traditional fugue, it does feature imitation between the upper parts throughout. Instead of participating in the imitation, or fragments thereof, the bass line adds energy to the movement with a running eighth-note accompaniment. The beautiful slow third movement in 3/2 is aria-like with the first part as the vocal solo and both the second part and bass as accompaniment. The bass line is the slowest moving part of the three, consisting of half notes and whole notes.

Sonata no. 2, the earliest work, also includes an accompanying bass with moments of figuration or imitation. The opening andante emphasizes a suspension-and-release pattern between the two upper parts as the bass accompanies. There are brief moments of pairing between the second part and the bass (mm. 6-7, 21-22, and 41-42, all the same recurring figure) that seem to spark an imitative interaction with the first part. The bass, however, remains subordinate. The second movement is similar to the first in that the bass participates in occasional moments of similar paired imitation, but maintains its accompanying role. The third movement is another sublime moment as the two melodic parts perform a simple, lyrical line in imitation. The melodic parts have half notes and quarter notes over a subordinate bass line of descending eighth notes. The final movement again features imitation between the upper parts with a subordinate bass throughout.

Three of the four sonatas that include a fugue movement use the bass as a third voice in the fugue, with the one exception being found in sonata no. 5 as discussed below. Except within this fugue, the bass is clearly a third voice and states the subject in both the exposition and restatement sections. Table 7 presents a brief analysis of the three main sections of each fugue (the exposition, the working-out section, and the restatement/stretto section). This analysis reveals the contribution of the bass to the three-voice texture.

Table 7. Use of the Bass Line as a Third Voice in Fugue Movements of Opus 2

Op. 2, no. 3- B-flat major
(Movement 2- B-flat major)

Exposition Entrances	Working-Out Section	Restatement Entrances
Soprano- Subject, I, m. 1	m. 16	Bass- Subject, I, m. 52
Alto- Answer, V, m. 5		Alto- Subject fragment, I, m. 61
Bass- Subject, I, m. 11		Soprano- Subject fragment, I, m. 62

Op. 2, no. 4- F major
(Movement 4- F major)

Exposition Entrances	Working-Out Section	Restatement Entrances
Soprano- Subject, I, m. 1	m. 13	Alto- Subject, I, m. 48
Alto- Answer, V, m. 5		Bass- Subject, I, m. 51
Bass- Subject, I, m. 9		Soprano- Subject, I, m. 57

Op. 2, no. 5- G minor
(Movement 4- G minor)

Exposition Entrances	Working-Out Section	Restatement Entrances
Soprano- Subject, i, m. 1	m. 25	Bass- Subject, i, m. 107
Alto- Answer, v, m. 13		Soprano- Subject, i, m. 111
		Alto- Accompanying

Op. 2, no. 6- G minor
(Movements 1-2- G minor)

Exposition Entrances	Working-Out Section	Restatement Entrances
Alto- Subject, i, m. 26	m. 40	Bass- Subject, i, m. 66
Soprano- Answer, v, m. 30		Alto- Subject fragment, i, m. 73
Bass- Subject, i, m. 32-33		Soprano- Subject, i, m. 75

The fugue of sonata no. 5 includes an interesting feature. While this two-part fugue is between the soprano and alto voices with an accompanying bass, a creative twist comes at the end. The restatement section begins not with the soprano or alto, but with the bass in measure 107 stating the subject in the tonic G minor. The soprano follows in measure 111, while the alto voice now accompanies. Therefore, the fugue remains a two-part fugue with all three parts contributing independent voices.

The complexity of these fugues is not only representative of the late Baroque, but of Handel as well. As in Bach's fugues, Handel emphasizes the polyphonic nature of the form by crafting parts that are melodically and rhythmically independent from each other. Perhaps the best example of this feature is found in sonata no. 6. Note that in the following example Handel uses the traditional harmonic progression, i-iv-V-i. The motion, however, is not smooth and connected, but rather sharp and disconnected. In the G minor fugue, the alto introduces a chromatic, angular subject in eighth notes. It begins on a tonic g (second-line of the staff) and jumps up a sixth to an e^1-flat (fourth-space of the staff). A progression of falling arpeggios follows, outlining the minor four chord and dominant five chord. Finally an octave jump from d (below the staff) to d^1 (fourth-line of the staff) emphasizes the tonic G minor.

Seven downbeats into the subject, the soprano enters with an extended sixteenth-note chromatic run leading into its entrance of the answer. This falling sequence begins with a g^1 (on top of the staff) racing down a sixth in a scalar pattern to a b-natural. The pattern restarts with the jump of a diminished fifth to an f^1-natural (the top line of the staff). This extended material begins with a pick-up figure into measure 28 through the second beat of measure 30. Here the answer begins in the soprano with a perfect fourth,

an f-sharp (first space of the staff) up to a b-natural. In a pick-up to measure 33, the bass entrance completes the presentation of the subject. It faithfully restates the subject by beginning on tonic G (top space of the bass clef) and leaping up a sixth to e-flat (two ledger lines above bass staff).

Another feature of this fugue is that perhaps it is the most tonally disguised fugue of the collection. While Handel does follow the conventional tonal plan for the beginning of a fugue (subject in tonic [G minor], answer in dominant [D major]), he takes many twists and turns along the way. The subject does its best to disguise a clear tonic center. Instead of the head of the fugue beginning with an expected leap of a fifth from tonic pitch G to dominant pitch D, Handel moves instead from G to E-flat (an interval of a sixth). He then outlines the dominant D major chord before slipping in a tonic G minor chord, all of which ends on the dominant note, D. The end result of which is the traditional harmonic pattern of i-iv-V-i, then ending on a D to prepare the entrance of the answer in the dominant. The answer, however, does not come for almost another two bars. There is extended chromatic material until the soprano enters in measure 30. The answer begins on an f^1-sharp leaping up a diminished fourth to a b^1-flat. It then outlines an A major chord, the V/v, which then moves to a D major arpeggio. The ending note is tonic G minor in preparation for the bass entrance of the subject in tonic. There is extended chromatic material again for about one measure before the entrance of the bass in measure 32.

In addition to both fugual and harmonic complexity, another Handelian trait that defines the historical placement of Opus 2 is the use of earlier works in the sonatas, all of which are by Handel except for the Brockes *Passion* used in Op. 2, no.1. Links to earlier

works can be found in sonata no. 6, and in sonatas nos. 3, 1, 5, and 4. Due to the lack of autographs for this collection, musical links in combination with other dating methods has been helpful to approximate compositional dates. Previous thorough research details both earlier works used to compose Opus 2, and material from Opus 2 found in later works. Table 8 will historically place the above sonatas by highlighting the earlier material used to compose Opus 2.

Op. 2, no. 6 is the earliest sonata on the chart. The 1707 date places it during Handel's travels in Italy. The third movement arioso reaches back to the slow movement of HWV 339 (Sinfonia in B-flat, c. 1704-1706). The fourth movement is influenced by the opening chorus of HWV 232 (*Dixit Dominus*, completed by April 1707). HWV 339, written for two violins and basso continuo, was possibly composed during Handel's Hamburg years (1703-1705, his introduction to operatic composition) or possibly during the beginning of his Italian adventures (1706-1710, when a trio sonata in F major is also dated 1706-1707). HWV 232, a setting of Psalm 110, was written during his stay in Rome where he composed other Latin church music, Italian cantatas, opera, and some instrumental chamber works. Of the three prominent cardinals, Colonna, Pamphili and Ottoboni, it was probably Colonna who commissioned the work.[51]

[51]*Grove Music Online*, s.v. "Handel, George Frideric: Italy," by Anthony Hicks, (24 April 2011).

Table 8. Earlier Material Found in Op. 2, nos. 6, 3, 1, 5, and 4

Sonata	Movement	Earlier Material Found in Op. 2
Op. 2, no. 6 (1707)	3	HWV 339- Sinfonia in B-flat (c.1704-1706), slow movement
	4	HWV 232 - *Dixit Dominus* (completed April 1707) opening chorus
Op. 2, no. 3 (1717-1718)	1	HWV 50a- *Esther* Overture (1718, Cannons), first movement
		HWV 392- Trio in F major (c.1707-1709), opening subject
	2	HWV 50a- *Esther* Overture, third movement
	3	HWV 50a- *Esther* Overture, second movement
Op. 2, no. 1 (1717-1719)	3	HWV 11- *Amadigi di Guala* (1715), "Ah! Spietato" oboe solos
		Brockes *Passion*- (1716) *Die ihr Gottes Gnad*
	4 *B minor allegro*	HWV 251b- *As pants the hart* (Chandos Anthem 1717-1718), vocal duet, "Why so full of grief?" B minor larghetto, opening
Op. 2, no. 5 (1717-1722)	1	HWV 7- *Rinaldo* (1711), "Ah! crudel, il pianto mio"
	3	HWV 338- Overture in D major (1722-1723), third movement, a minor Allegro
Op. 2, no. 4 (1718-1722)	1	HWV 249b-*O sing unto the Lord* (Chandos Anthem 1717-1718), *Grave* of the first symphony
	4	HWV 253- *O come let us sing unto the Lord* (Chandos Anthem 1717-1718), second movement of the first symphony

Sources: Best, "Handel's Chamber Music,"486-92; *Hallische Händel Ausgabe* critical edition, ed. Gerald Hendrie, preface to vols. 4, 5, & 6, Series III, *Kirchenmusik*, (Kassel: Bärenreiter, 1985); *Händel-Handbuch Thematisch-Systematisches Verzeichnis*, ed. Bernd Baselt, preface to vol. 3, *Instrumentalmusik* (Kassel: Bärenreiter, 1986).

The Cannons period produced not only the bulk of Opus 2, but other important works such as *Esther* and the Chandos Anthems. The overture to the 1718 *Esther* oratorio is the primary link to sonata no. 3. But it has not been determined which work came first, *Esther,* or sonata no. 3. It is quite possible that the sonata was composed first and therefore influenced *Esther*.[52]

Originally composed for James Brydges, *Esther* later became the first public English oratorio in 1732 (with some revisions).[53] At this point in Handel's musical development he was just beginning to explore the oratorio. A combination of international influences shaped this new art form: the influences from his Italian years such as the Latin oratorio with choral sections as found in *Jephte,* by Carissimi, the German passion (having just set Brockes's libretto to a Passion first performed in 1716), and the English anthem (having freshly composed the Chandos Anthems 1717-1718) all came together.[54]

Three of the anthems used in the sonatas are HWV 251b, *As Pants the Hart*, HWV 249b, *O Sing Unto the Lord*, and HWV 253, *O Come Let us Sing Unto the Lord*. The vocal duet, "Why so full of grief?" from *As Pants the Hart* originally appears as a B minor larghetto. Handel uses the same material in the fourth movement of sonata no. 1, but here he uses it as an instrumental allegro in B minor. Undeniably, HWV 249b is linked to the first movement of Op. 2, no. 4. *O Sing Unto the Lord* opens with a beautiful

[52]See Best, "Handel's Chamber Music" 486-87.

[53]*Grove Music Online*, s.v. "Handel, George Frideric: Oratorio Forms," by Anthony Hicks, (24 April 2011).

[54]Ibid.

instrumental Grave in F major. The first two bars consist of a rising scalar theme in thirds, which in turn is nicely balanced with the following two bars descending to a V-cadence in measure five. Although not a direct quotation, and slightly more ornamented, the Larghetto of sonata no. 4 employs the same theme in F major. It also begins in thirds and uses the same rising scalar theme that then descends in a slightly more ornamented fashion to a cadence on V. Also found in sonata no. 4 is the link to HWV 253. The final allegro from the opening symphony to, *O Come Let us Sing,* is a fugue in the bright key of A major. Handel uses this same subject as the fugue for the fourth movement of this sonata (the tonal complexities are discussed above). Here, however, he uses the key of F major, more friendly to wind instruments than the bright, string-centered A major.

Handel also uses arias from two earlier operas to craft sonata movements. *Rinaldo* (1711), his first great success during his first London visit (1710-1711), was not only Handel's first operatic success in London, but the first successful Italian opera performed on the London operatic stage. "Ah!, crudel il pianto mio," is sung by the sorceress Armida in Act 2. It includes both a passionate section that harkens back to her opening cavatina, and a sorrowful Largo with an introduction by the oboe and bassoon. Op. 2, no. 5 opens with an operatic Larghetto in G minor reflecting Armida's lament of Act 2.

Amadigi di Gaula (1715) was written during Handel's second and final trip to London. At the time his patron was Lord Burlington (from 1713-1716). The third movement of Op. 2, no. 1 is tied to "Ah! Spietato," an aria sung by another sorceress, Melissa. It is a lament expressing the grief of Melissa being rejected by her love interest. As in Armida's lament, Handel employs a solo oboe that emphasizes her grief through imitative phrases. The third movement of sonata no. 1 is undeniably an instrumental

operatic aria, as discussed earlier in relation to the use of the bass line. The D major Larghetto begins with an instrumental introduction to the "vocal" solo that begins in measure 5. The entire 3/2 movement has the texture of a sustained solo over an accompaniment that could easily be heard as the pulse of a heartbeat (the pulsing quarter note double stops and single notes of the second melodic line over the slower moving half notes of the basso continuo line).

CHAPTER III

OPUS 2 AND THE FLUTE

This chapter is more or less the heart of this document. It will present the practical application of playing the sonatas of Opus 2 on the flute. The previous chapter established that a trio scoring of two traversi, two oboes, or two violins with continuo was an accepted, common ensemble. This knowledge in combination with a review of the score raises the question, so how can this music be performed with two traversi on the melodic lines?

This chapter has been divided into two sections. Section one specifically addresses the one-keyed Baroque flute, the common denominator that spans the entire range of this project in years. From the earliest dating of Op. 2, no. 2, 1699, through the completion of the Arnold edition of Opus 2, 1789, the one-keyed Baroque flute would have been a likely choice of instrument for the flutist. This discussion will briefly define the flute in terms of time span of usage, and its general development including the inherent strengths and weaknesses of the instrument. Section two will discuss the flute performance issues in the sonatas of Op. 2 (including range issues, difficulties between the key signature and the flute scale (i.e. pitch, tone quality, and cross fingerings), and impossible performance techniques such as double stops). The discussion also includes selected adaptations to highlight the historical justification for the changes made.

The entire project of adaptations can be found in the appendix. Here, you will find the determined trouble spots and their changes for sonata nos. 1, 4, and 2. The original excerpt is given first, and then the traverso adaptation follows. Changes to the original are highlighted in the following ways: by triangular note heads for altered pitches (or in the

case of double stops the choice of which single pitch is used from the given two pitches) and by setting added rests (used as part of the adaptation) in parentheses. One correction was made to the bass line (see figure 32.2) for a measure found to be lacking the time of one eighth note. The added G eighth note corrects this oversight and continues the established musical line. A triangular note head also marks this change.

The ultimate goal is a practical one. For in the end, after creativity, heart, and mind commingle and mysteriously produce something new of Beauty, the performer must be a practical vessel. He or she must make choices that directly produce results, adjusting the decisions for the desired outcome as necessary. This project, and more specifically this chapter, is aimed to be a resource for the historically minded flutist, be he/she a performer of the modern flute, or a modern performer of the one-keyed Baroque flute. One will be able to unlock this Handel treasure and confidently present a performance based on historically informed choices.

The Flute of Opus 2

The one-keyed Baroque flute, or traverso, has a rich and glorious history. There are many writers of the subject that span from the Baroque period through modern day musicologists and performers. For the purposes of this paper, the traverso will be described in general terms to give the reader a basic picture of the instrument discussed.[1] It is beyond the scope of this project to enter into the complex, fascinating details of the physics of sound as applied to the traverso, such as specific measurements for the cutting of the body and drilling of tone holes, specific wood thicknesses, resulting pitch and

[1]Unless otherwise noted, the information for this brief history is taken from Nancy Toff, "A Brief History of the Flute," chap. 4 of *The Flute Book: A Complete Guide for Students and Performers*, 2nd ed. (New York: Oxford University Press, 1996).

timbre differences between makers and even models, and the like.[2] The one-keyed model appears between the early solid-bodied flute and the late multi-keyed models.

Despite its potential expressiveness, with more dynamic control than the recorder and a broader range, the early Baroque flute had some technical challenges. The primary problem, and one that would plague the instrument throughout its existence, was pitch. The early model was one in which the body was one solid piece with two groups of three tone holes, placed to accommodate the human hand. The resulting scale was a flat first and second octave that also required odd cross fingerings to produce certain notes.

The transverse flute received its first major change in 1660. Hotteterre-le Romain's 1707 *Principes de la Flûte Traversière* not only instructs the reader on playing the transverse flute, but includes pictures of the transverse flute with the new addition of the D-sharp key. The illustration of a man playing a flute at the head of chapter one depicts a transverse flute in three parts: there is a head joint with an extended bulbous cap and the embouchure hole, a body or middle joint with two groups of three tone holes, and a foot joint with one key and bulbous extension. The joints also have the bulbous aesthetic feature.[3] Hotteterre is known to have added the D-sharp key in 1660, thereby transforming the traverso into a truly chromatic instrument. This model has a lighter and brighter tone color (as compared to the Quantz flutes which are described as having a stronger, more powerful lower range[4]) with a comfortable two-octave range from d

[2]Such information can be found within the writings of Ardal Powell, Mary Oleskiewicz, and others.

[3]Jacques-Martin Hotteterre, *Principles of the Flute, Recorder and Oboe*, trans. by Paul Marshall Douglas (New York: Dover Publications, 1968), 8.

[4]Mary Oleskiewicz, "The Flutes of Quantz: Their Construction and Performing Practice," *Galpin Society Journal* 53 (April, 2000): 201-20.

(below the staff)-d^2 (two ledger lines above the staff). His fingering instructions state that any note above e^2 is considered a "forced note."[5] They are not natural notes for the flute, but ones that can be produced with a lot of effort. It is clear from his writing that pitch was still an issue: he instructs the reader to finger a note while rolling in or out to correct inherent pitch errors.[6]

By 1720 the traverso received another important change, *corps de réchange*. The first written account for this change came in a 1721 document from the workshop of the French flute maker Pierre Naust in Paris.[7] According to Quantz, this change addressed the frustrating issue of tuning. He remarks:

> If the same pitch had prevailed everywhere, these three pieces would have sufficed. About thirty years ago, however, the flute was supplied with several interchangeable middle pieces, necessitated by the fact that the pitch to which we tune is so varied that a different tuning or prevailing pitch has been introduced not only in every country, but in almost every province and city, while even at the very same place the harpsichord is tuned high at one time, low at another, by careless tuners.[8]

The traverso is now divided into four parts, with the body comprising two separate joints. The upper-middle joint can now be exchanged for one of three to six different sized joints. Thereby allowing the flutist to adjust the scale of his or her flute to better match the ensemble or keyboard. In order to make the scale of the flute consistent throughout its octaves, two new features were added. Buffardin is credited with the register that was added to the footjoint. This is a metal telescopic tube that can be pulled out to differing

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[5]Hotteterre, *Principles of the Flute*, 18.

[6]Ibid., 16-19.

[7]Ardal Powell, *The Flute* (New Haven: Yale University Press, 2002), 80.

[8]Johann Joachim Quantz, *On Playing the Flute*, 2nd ed. Trans. by Edward R. Reilly (Boston: Northeastern University Press, 2001), 31.

marked lengths. In addition to lengthening the flute by the foot, the player also needed to adjust the screw-cork located in the headjoint, above the embouchure hole, a change again credited to Buffardin.[9] It had to be either pushed closer to the hole or further towards the endcap, depending upon the size of the upper-middle joint being used. Once the flute was adjusted and set, the overall scale should have been improved, leaving one to make minor corrections with the embouchure, and rolling the flute in or out. Quantz, however, is critical of the footjoint register. He claims that it does not help correct the overall scale, but merely the one note D. He suggests that a tenon should be added to the headjoint instead, thereby allowing the player to make a true adjustment. [10]

The illustration of Quantz's flute design in his treatise depicts a flute with two footjoint keys.[11] He credits the addition of the D-sharp key to the French. The other one is his E-flat key, added to facilitate the mean-tone scale on the flute. Quantz is of the opinion that since the flute can now play in a mean-tone scale (with his second key added) it should join the vocalists and string players and do so. The one problem he notes is that the harpsichord is constrained to play in the tempered scale.[12] Unfortunately, the subsequent paragraph admits his defeat:

> Although I introduced the use of this second key more than twenty years ago (~1732), it still has not been generally accepted. Perhaps not all its uses have been perceived; perhaps it has been thought to make playing much more difficult…[13]

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[9]Powell, *The Flute*, 95.

[10]Quantz, *On Playing the Flute*, 33-34.

[11]Ibid., 28.

[12]Ibid., 46.

[13]Ibid., 47.

Quantz gives an insightful description of the different materials used for the flute. He names different types of hardwood: boxwood, ebony, kingwood, lignum sanctum, and granadilla. He states that boxwood is the most common and durable wood, but that ebony allows for the best tone.[14]

In the pursuit of improved pitch and a more accommodating fingering pattern, more keys were gradually added to the flute around the late 1750s. The G-sharp, B-flat, and F keys were added by three London makers, Pietro Florio, Caleb Gedney, and Richard Potter. [15] Then the footjoint was lengthened and acquired the C-sharp and C keys. The second half of the century saw the flute gain more keys until finally, by the late eighteenth and early nineteenth centuries several models existed concurrently.[16] Not being standardized yet, the flute could be found as a four, six, or eight-keyed instrument, along-side the one-keyed Baroque flute. While all models were used, the one-keyed flute was the most affordable.[17]

The specific flute used for this project is: a Roderick Cameron replica of a one-keyed Baroque flute by C.A. Grenser.[18] It is made from blackwood with imitation ivory accents, and includes two *corps de réchange*: one barrel tuned to a^1= 415 (a modern convention for Baroque pitch) and one barrel tuned to a^1= 440 (the smallest barrel of the

[14]Ibid., 34-35.

[15]Toff, *The Flute Book*, 46.

[16]Ibid., 46-47.

[17]Ibid.

[18]Carl August Grenser (1720-1807), was a flute and bassoon maker. He established his own workshop in Dresden in 1744. He became famous throughout Europe. His flutes are known to be the best of the period with, "exceptionally good tone, and intonation." *Grove Music Online*, s.v. "Grenser, Carl August," by Friedrich von Heune (6 April 2011).

usual set of six; used as a convenience for the modern Baroque flutist to allow performance with instruments tuned to modern pitch). It also features a screw cap for adjusting the cork in the headjoint of the flute, and a telescopic foot register for further intonation adjustments. As with the original one-keyed models with *corps de réchange*, cross fingerings are still required as well as tuning adjustments for certain notes (including the specific coordinating head position for rolling the flute in or out).

In general, key signatures up to four sharps and three flats are playable; however, those with smaller numbers of sharps or flats are the most accommodating, with sharps a bit friendlier than flats. Each scale has its own distinct color resulting from the combination of hollow and full notes. While helpful, but not required, avoiding pieces that include large numbers of awkward fingerings such as G-sharps, B-flats, or F's can make pieces more accessible to the traverso player. Especially difficult are passages that require cross-fingering patterns at a rapid tempo. Not only does clean fingering technique become a problem, but also pitch. The forked-notes listed above are also difficult to play in tune, needing more extreme adjustments on the instrument. They also tend to be more hollow and weak in tone, which is not always undesirable, but nevertheless must be taken into consideration.

While somewhat subjective to each individual with a trained ear, one may wish to consider the following scale color chart. Table 9 is my own chart assembled with the aid of my traverso teacher Ms. Suzanne Stumpf. It is not all-encompassing, nor does it express hard and fast musical rules. It does, however, offer a general introduction to what music making on the traverso includes.

Table 9. Scale Color as Performed on the Traverso

Scale	Difficulties	Scale Tone Color
D major	F-sharp- Adjustment for flatness. C-sharp, D, E- Adjustments for sharpness.	Strong, focused
D minor	B-flat, F- Awkward cross fingerings, more difficult adjustments for sharpness, speak with difficulty. C, D, E- Adjustments for sharpness.	Soft, hollow
B minor	F-sharp- Adjustment for flatness. C-sharp, D, E- Adjustments for sharpness.	Strong
G major	F-sharp- Adjustment for flatness. C, D, E- Adjustments for sharpness.	Strong, focused
G minor	B-flat, F- Awkward cross fingerings, more difficult adjustments for sharpness, speak with difficulty. C, D, E- Adjustments for sharpness	Soft, hollow
E minor	F-sharp- Adjustment for flatness. C, D, E- Adjustments for sharpness.	Strong
E major	F-sharp- Adjustment for flatness. E- Adjustment for sharpness. G-sharp- Awkward cross fingering, more difficult adjustment for sharpness, speaks with difficulty.	Soft, brighter
C major	C, D, E- Adjustments for sharpness. F- Cross fingering, more difficult adjustment for sharpness, speaks with difficulty.	Soft, but focused
A major	F-sharp- Adjustment for flatness. G-sharp- Awkward cross fingering, more difficult adjustment for sharpness, speaks with difficulty. D, E- Adjustments for sharpness.	Mezzo-forte, brighter
A minor	C, D, E- Adjustments for sharpness. F-sharp- Adjustment for flatness. G-sharp- Awkward cross fingering, more difficult adjustment for sharpness, speaks with difficulty.	Mezzo-forte

Table 9. Scale Color as Performed on the Traverso (Continued)

Scale	Difficulties	Scale Tone Color
F major	C, D, E- Adjustments for sharpness. F, B-flat- Awkward cross-fingerings, more difficult adjustments for sharpness, speak with difficulty.	Soft, hollow
B-flat major	C, D- Adjustments for sharpness. B-flat, F- Awkward cross-fingerings, more difficult adjustments for sharpness, speak with difficulty.	Soft, hollow
E-flat major	C, D- Adjustments for sharpness. B-flat, A-flat, F- Awkward cross-fingerings, more difficult adjustments for sharpness, speak with difficulty.	Very soft, delicate

Performance Issues and the Flutist's Response

The previous chapter includes various suggestions for instrumentation. As is apparent in table 5, where instruments are specified, partbook one is labeled flute and partbook two is labeled violin. Obvious range issues found mostly in the second melodic part confirms the common sense choice of the violin for this part: sonata numbers 1 through 6 all have range issues in the second part, while only sonatas number 2, 5, and 6 have range problems in both parts. Sonata no. 2 seems to be intended for two violins and continuo, as it is the most clearly string oriented work in the collection. This section will present both historical and musical justification for an ensemble of two one-keyed Baroque flutes with continuo on selected sonatas.

Upon opening the 1789 Arnold edition, the interested traverso players might have asked the following questions: which sonatas are more conducive to two traversi, and what are the performance challenges and their solutions? After some time of experimentation, reading treatises, and consideration of eighteenth-century flute

repertory, the six sonatas may be grouped into the following performance categories: Traverso-Friendly Sonatas (those that are most accommodating to two traversi): no. 1 (in B minor) and no. 4; Semi-Traverso-Friendly Sonatas (those that can accommodate two traversi, but not quite as naturally): no. 2; and Non-Friendly Traverso Sonatas (those that in all likelihood would not be played by two traversi): nos. 3, 5, and 6. The following discussion is meant to present what flutists of 1789 might have considered, and the choices they might have made to perform sonata nos. 1, 4, and 2.

The category of Traverso-Friendly Sonatas will be considered first. Perhaps the first hurdle for the Baroque flutist to consider is the key signature. Written in B minor, sonata no. 1 is promising. Of course it still includes difficulties such as the cross-fingered notes of G-sharp and A-sharp, and the additional pitch adjustments of F-sharp and C-sharp. The most awkward passage concerning fingering and pitch is found in the fourth movement, measures 60-90 in both melodic parts. Both flutists must contend with rapid cross-fingering and pitch adjustments. This section, however, was found to be playable with due diligence in practice. The most recurring performance problem is the issue of range falling below d (below the staff), the lowest note on the traverso. Each movement of sonata no. 1 includes range problems in the second flute part. In each case, the range was adjusted for the flute using the practical solutions found in historical sources such as simple octave transpositions or slightly rewriting the passage by choosing other chord tones.[19]

[19]Such as the handwritten measures found in the Telemann score TWV 42: F12 that avoid middle c (discussed above, pp. 28-29); an octave transposition solution as suggested by Muffat: "…if some few things therein should lie too high or too low, you replace these instruments with violins or transpose to a more convenient octave." (Georg Muffat, foreword to *Auserlesene Instrumental-Music* in *Source Readings in Music History: From Classical Antiquity through the*

There are also flute performance concerns in relation to the overt string features. Some are minor problems and others are more difficult to overcome. The intervallic leaps in the string-crossing patterns found in movement 2 are not unplayable on the flute (see part 1 of figure 1.1), unless range is also an issue (see part 2 of figure 1.1), in which case the range was adjusted and the pattern was still found playable (figure 1.2).

Op. 2, no. 1

II. Allegro ma non troppo Handel

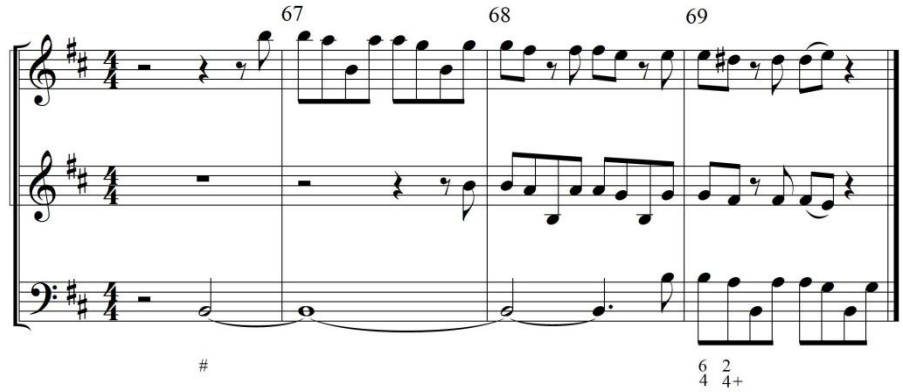

Figure 1.1. Op. 2, no. 1, mvt. II, m. 67-69 (original)

Op. 2, no. 1

II. Allegro ma non troppo Handel

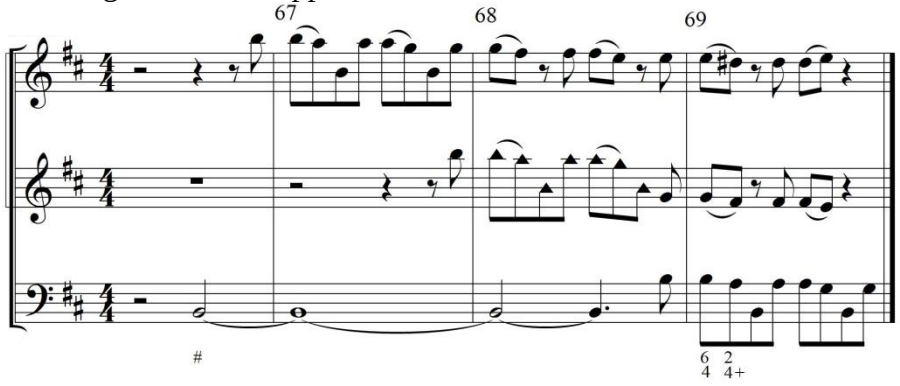

Figure 1.2. Op. 2, no. 1, mvt. II, m. 67-69 (adaptation)

Romantic Era, 1st ed., selected and annotated by Oliver Strunk [New York: WW Norton, 1950], 451).

The most difficult performance issue is found in movement 3: the double stops found in part two. This movement requires the most extensive altering of all movements in the collection. There could be a logical argument made for simply not playing it on two traversi. Rewriting a second flute part does require a flutist dedicated to the task and determined to perform it. Although, when one considers the success of the other three movements on two traversi, and the effectiveness of the character of the Baroque flute tone (warmth of tone, beautiful sighing expression, and a innate sweetness) on this movement, such a decision might be worthwhile.

With some preparation time, a second flute part can be made from the double stops without too much difficulty.[20] Considerations for choosing which notes to use included many factors: flute range, function of the note within the chord, the note as paired with the first part, the musical line, and whether or not a certain pitch is doubled. For example, in measure 10 of figure 2.1, the three parts form a D major chord. The bass sounds the root D, the second treble part sounds the root and fifth in a double stop (D and A), and the first part sounds the third, F-sharp. Because of the root being doubled, and the third already sounding, the A was chosen for the second flute part (see figure 2.2).

[20]Though not a specific example of making a flute part from double stops, Handel did rework and transpose two movements from the D minor violin sonata (HWV 359[a]) to better suit the flute in the E minor flute sonata (HWV 379). Terence Best, ed. *Händel: Elf Sonaten für Flöte und Basso continuo,* Bärenreiter Urtext (Bärenreiter: Kassel, 1995), IX. It is not unreasonable to assert one might have made a flute part from double stops.

Op. 2, no. 1

III. Largo Handel

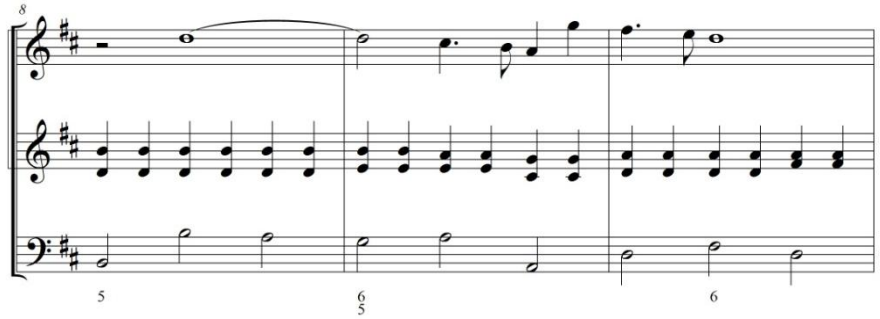

Figure 2.1. Op. 2, no. 1, mvt. III, m. 8-10 (original)

Op. 2, no. 1

III. Largo Handel

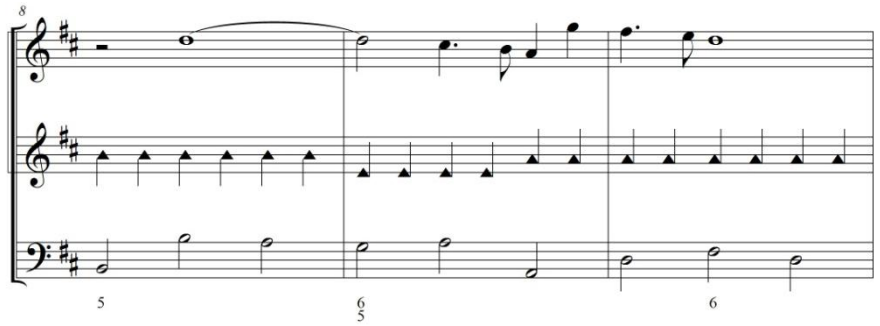

Figure 2.2. Op. 2, no. 1, mvt. III, m. 8-10 (adaptation)

An example of preserving the musical pattern (tension and release) between the treble parts is found in measure 23 of figure 3.1. Beat two of part one is a trilled B resolving to an A. Therefore, in the adapted second part, beat two moves to the A quarter notes to preserve the tension between the trilled B and repeated As (see figure 3.2). Part two then follows with G-sharps on beat three that resolve on the downbeat of the next measure on the expected note A. The G-sharps preserve the tension in the first part of the anticipatory final A quarter note.

Op. 2, no. 1

III. Largo Handel

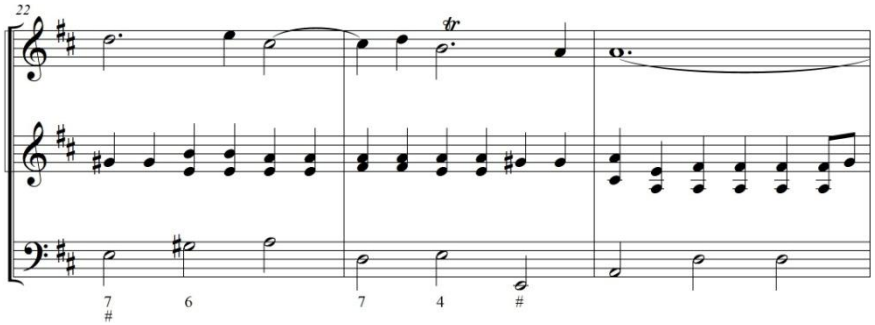

Figure 3.1. Op. 2, no. 1, mvt. III, m. 22-24 (original)

Op. 2, no. 1

III. Largo Handel

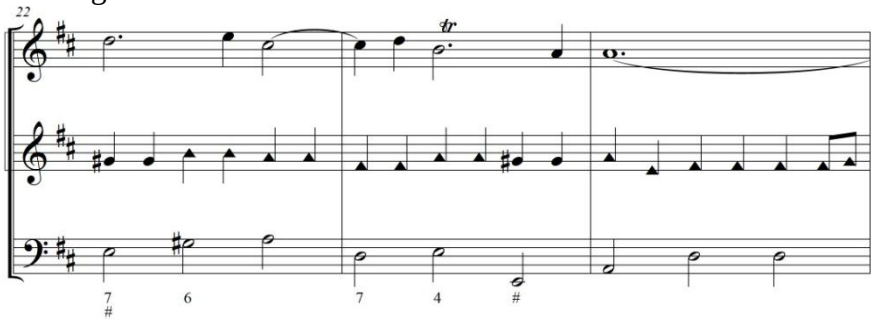

Figure 3.2. Op. 2, no. 1, mvt. III, m. 22-24 (adaptation)

A more challenging spot in the movement to adapt was measure 40 going into measure 41 of figure 4.1. The issue here is range and not double stops. At this point, other chord tones were chosen that remain in the flute range, yet maintain the chordal movement, and provide a smooth motion into measure 41 (see figure 4.2).

Op. 2, no. 1

III. Largo Handel

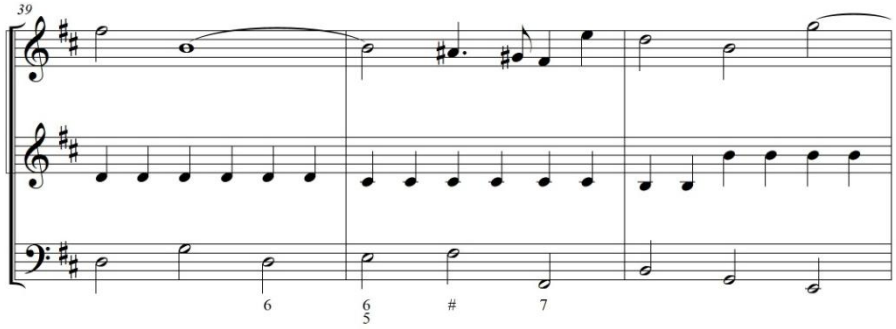

Figure 4.1. Op. 2, no. 1, mvt. III, m. 39-41 (original)

Op. 2, no. 1

III. Largo Handel

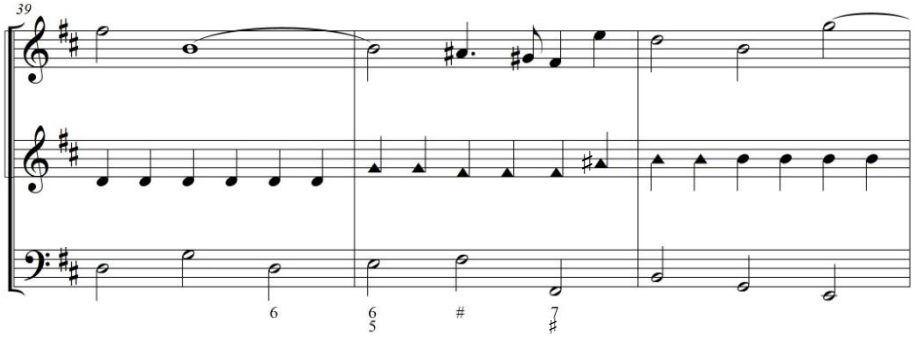

Figure 4.2. Op. 2, no. 1, mvt. III, m. 39-41 (adaptation)

The other Traverso-Friendly Sonata is the delightful five-movement piece, Op. 2, no. 4. The key of F major is playable, but still includes the bothersome F naturals and B-flats. Range issues appear only in the second part. They are, for the most part, easily adapted, as in the previous sonata. The most challenging problem appears in the second movement, part two, measures 85-87 (figure 5.1). Care was taken to preserve the musical pattern created between the two parts, and the descending musical line of part two. Both parts were adjusted by transposing octaves beginning in measure 85 (see figure 5.2).

Op. 2, no. 4

II. Allegro Handel

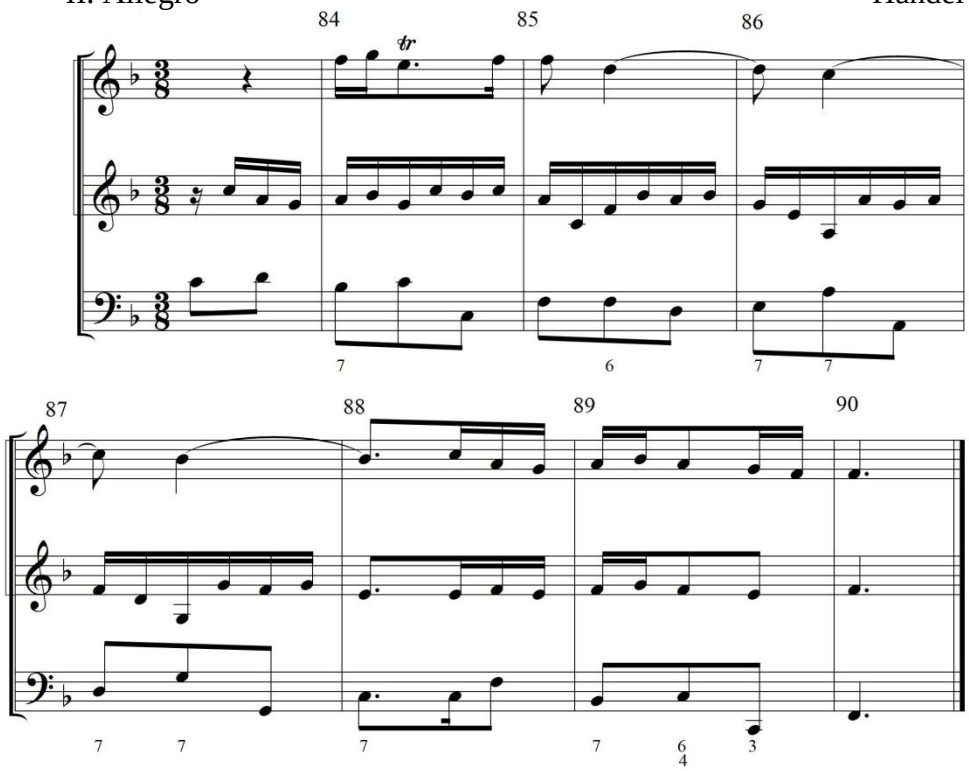

Figure 5.1. Op. 2, no. 4, mvt. II, m. 84-90 (original)

Op. 2, no. 4

II. Allegro Handel

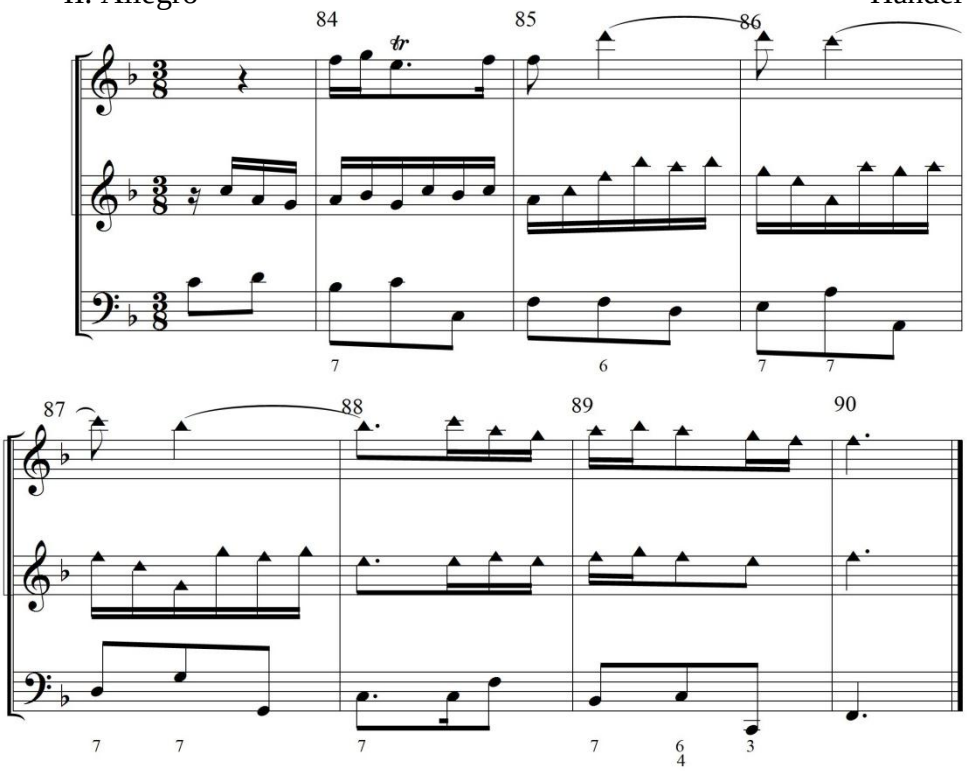

Figure 5.2. Op. 2, no. 4, mvt. II, m. 84-90 (adaptation)

One might predict difficult fingering patterns to be a more significant problem in this movement, as it is marked allegro and includes arpeggiated sixteenth-note patterns throughout. It is the higher tessitura, however, that actually makes this movement friendlier to the traverso than that found in sonata no. 3, one of the Non-Friendly Traverso Sonatas for example (as discussed later). Unlike no. 3, the range tends to be from the upper staff to two ledger lines above the staff, instead of in the staff and extending downwards. This conveniently avoids an abundance of fingering patterns with the note b-flat (in the staff). Even the string crossing-patterns in part one, for example, beginning in measures 5 and 10 are reasonable to execute because of the easier fingering patterns used in the higher octave.

The final allegro is challenging, yet fun, to play. The lower tessitura of the repeated A section would be difficult if it were not for the modulation to C major and the resulting b-naturals. Perhaps the most challenging feature of this movement is found in the quickly executed, arpeggiated string-crossing patterns such as the one beginning in measure 29. These measures, however, do not prove impossible, and are executed well with some practice. While the music has clear string features, two traversi would be able to successfully perform it with minor adjustments.

The Semi-Traverso-Friendly Sonata, no. 2, can be arranged for two traversi, but does not lend itself to the instrument as naturally as the above sonatas, nos. 1 and 4. Sonata no. 2 is in a more difficult key for the traverso, G minor. One must contend with the notes B-flat, F-natural, and F-sharp. These each add to clumsy fingering patterns and tuning difficulties, especially when the music is not written as flute specific. This particular sonata may be the most string-friendly of the set. Movements built on open

fifths, string crossing, quickly repeated notes and octave drops, arpeggiated patterns, and the like make violin the most obvious melodic choice. Of these, the most difficult performance issue to solve, however, is the range issue. Each movement includes some range problems, with these occurring in both parts in movements two and four.

The second movement is the most challenging to adjust. The range issue is found as octave leaps in a recurring motive. The solution to the majority of the trouble spots was to use octave transpositions. If simple octave transposition would not work in a given measure, then the motive would be preserved as well as possible by relying on three options: substituting another chord tone for the octave that drops below the flute range (example, m. 8, pt. 2, beat four of figures 24.1 and 24.2); changing the rhythm from falling eighth notes to a held quarter note on the playable octave (example, m. 15, pt. 2, beat 3 of figures 26.1 and 26.2); or omitting the octave note below the flute range (example, m. 22, pt. 1, beat 1 of figures 29.1 and 29.2). Each of these options was considered in light of the ability of the activity of the surrounding parts to cover the change. Although one can make this sonata playable on the traverso without too much difficultly, the obvious string writing makes the traverso a more awkward choice, and not quite as convincing to play.

The Non-Friendly Traverso Sonatas include nos. 3, 5, and 6. These pieces, in all likelihood, would not be performed with two traversi. The most difficult performance issue among all three is the related key signatures of B-flat major and G minor. Unlike sonata no. 2 in G minor above, each of these sonatas features a lower tessitura, primarily in the staff, paired with sections of extended sixteenth-note runs that inherently employ multiple B-flats and F-naturals. Pitch placement in the slower movements is something

that can be practiced to a degree of consistency. It is the allegro movements that prove to be rather difficult.

In sonata no. 3, the main challenge can be found in part one of movement 2, for example. Measures 18 through 26 include quick fingering patterns that revolve around B-flats and F-naturals. A similar challenge is found in movement 4. Again, extended difficult runs dominate the first part. There are three extended sixteenth-note passages: measures 18 through 25, measures 47 through 55, and measures 63 through 67. The following patterns combined with cross-fingerings at a quick tempo are what make these sections even more challenging: extended rising and falling thirds, and wide leaps within repeated patterns.

Even though range issues appear only once in each movement and are easily adjusted, and the second part is more traverso friendly, performance on two traversi would be difficult. The above challenges, and the key of B-flat major combined with the following: the lower tessitura, the pastoral theme of the first movement, and the cheery, quick allegros, leave the traverso wanting. The delicate, soft, hollow nature of the scale on the traverso would not be convincing, and the fingering patterns would be excessively clumsy.

Unfortunately the final two sonatas of this category would be rather difficult to perform with two traversi for similar reasons. Numbers 5 and 6, both in G minor, also have allegro movements in a lower tessitura combined with quick, extended runs with clumsy fingering patterns centered around b-flats (in the staff) and F-naturals. Sonata no. 5, movement 2, part one, has several examples. One particularly difficult section is found in measures 37 through 42. Here the traverso player finds an extended run of five

measures that uses intervals of ascending and descending fourths, and descending seconds, all within the staff, including many B-flats and F-naturals. Likewise in movement 4, part one, there is a rather challenging run of twelve measures from measures 39 through 51. Within this extended passage are seven measures of a repeated pattern revolving around either B-flat or F-natural.

Concerning sonata no. 6 in G minor, the opening slow movement (the prelude to the following fugue) presents more difficult pitch and fingering problems than in most other slow movements of the collection. Except for the opening five measures, the prelude is built upon harmonic progression expressed through arpeggiated sixteenth notes. While the tempo is slower, the angular leaps and repeated patterns are more difficult for the traverso to play. The following fugue (allegro) continues in the staff with chromatic scalar runs, and runs in thirds, such as in measures 54 through 57. The final allegro does have an extended range up to d^2. But, the running, arpeggiated triplets, which characterize the majority of the movement, are primarily within the staff. The most difficult passage is a dramatic string-crossing section beginning in part one, measures 47 through 50. The wide leaps of sevenths and sixths including F- naturals and B-flats would be very difficult to perform. This movement is unlike the triplet fourth movement of Traverso-Friendly Sonata no. 4, discussed above. That movement has scalar, non-chromatic runs, a modulation to C major with the resulting B-naturals, and infrequent, short measures of quick arpeggiated patterns, all of which make it much easier to play.

There is much evidence for transposing pieces into better-suited keys for different instruments.[21] One might ask if these last three sonatas might not be good candidates for

[21]Such as the 1730 Walsh edition of Handel's solo sonatas (with a fake "Roger" title page). Included in the collection are three works for traverso (originally for violin, oboe, or

just such a solution. After consideration, this undertaking seems impractical. Implementing a suitable key for the traversi often sends the basso continuo out of range for the stringed bass instrument. One would also have to contend with the challenges that come with correctly transposing the more chromatic sonata no. 6. Also, the many examples found that did use transposition for larger works, not the examples of transposition for simple, single line folk tunes such as those found in flute tutors, were actually done by either composers themselves or music publishers (see footnote 21 for references). Would the amateur traverso player have transposed a trio sonata? While it is impossible to actually examine *every* piece of music to come to a finite answer, the evidence found does not point to that conclusion. It seems more likely that a flutist would choose one of the three other more conducive sonatas.

Does this mean that historically speaking a traverso player would not have transposed one of these three sonatas? Certainly not, as clearly there is evidence that transposition was a performance solution musicians used. The final answer to transposing and performing this last category of sonatas has to be both yes and no. In the end, it depends upon the individual flutist, and his or her musical skills and needs.

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recorder), transposed to traverso-friendly sharp keys: violin sonata in D minor (HWV 359^{a}) to flute sonata in E minor (HWV 359^{b}); oboe sonata in F major (HWV 363^{a}) to flute sonata in G major (HWV 363^{b}); and recorder sonata in D minor (HWV 367^{a}) to flute sonata in B minor (HWV 363^{b}). Best, "Handel's Chamber Music," 482. An example from Handel himself is found in the flute sonata HWV 379. Two movements from the violin sonata HWV 359^{a} in D minor were transposed into E minor, and reworked for the flute sonata. Best, ed. *Händel: Elf Sonaten*, IX. Finally, within Muffat's instructions to form an alternate ensemble of two French oboes or two shawms and bassoon to replace the string trio sonata ensemble, he recommends the wind ensemble, "…provided you choose only concertos in those keys, or transposed to those keys, in which the instruments just mentioned are of some use…" Muffat, "Of the Number and Character of the Players and Instruments," in foreword to *Auserlesene Instrumental Music*, in *Source Readings*, 451.

CHAPTER IV

A FLUTIST'S REFLECTIONS

Six Sonatas for Two Violins, Two Hautbois, or Two German Flutes, & a Violoncello/ First published at Amsterdam 1731/ Composed by G. F. Handel: what does a flutist make of the Opus 2 collection? Skeptical of the inclusive title, I wondered, would any sonatas actually be playable on two German flutes? In taking a closer look, I found a chamber music collection for both the traditional string trio setting, as well as combinations drawn from the standard list of treble instruments within the title. While the single call for violoncello seems only to stir the murky waters of basso continuo scoring, a safe assumption of performance practice by the 1700s is the cello paired with harpsichord. The Arnold score does not specify instrumentation, but the bass line is figured. My research found that the basso continuo of a piece in the style of *sonata da chiesa* of the 1700s would be performed preferably with a paired continuo. Perhaps the harpsichord was assumed, and only the bass line instrument was suggested. Flexibility, however, *is* the scoring history of the basso continuo element. It would seem that in addition to traditional practice one might just as well have performed the bass part with what was available. Nevertheless, what is most important to this project is that yes, a trio ensemble of two traversi and basso continuo is workable for several of these sonatas. Delighted to have chamber music from the esteemed Mr. Handel, the flutist might have turned the pages of the collection, and concluded that sonata nos. 1, 4, and 2 were worth a try.

I needed to know what the traverso player did to adapt music to make nos. 1, 4, and 2 playable, so, I started from the beginning to find my answers. First, I considered if

there were there any traditions that applied to the music. A more detailed look at the collection confirmed that Handel inherited the Corellian tradition: the overall musical structure of the collection clearly emphasizes a conservative Corellian pattern. The movement order reflects the S-F-S-F pattern, with four of the six sonatas including a fugue. If I were to classify this collection, I would conclude that *sonata da chiesa* would be the most appropriate label. And like Corelli, Handel did not strictly adhere to the stylistic boundaries of the *sonate da chiesa*. I found some dance movements within these sonatas.

I found that Handel's compositional techniques, and use of the bass line were consistent with late Baroque practice, and also pushed beyond the Corellian boundaries. There are bass lines that function in the Corellian style, as accompaniment with minor figuration. But, the dual-natured bass is also apparent in the fugue movements. Though not becoming a "transitional" work moving towards the quartet, these sonatas use three independent voices. Also, analyses of the fugues showed both the tonal and structural complexity found in the late Baroque. Handel uses both two-part and three-part fugues, harmonic complexity through disguising a traditional harmonic progression, and a polyphonic emphasis of the fugue voices.

Second, I had to know about music-making on the traverso, as this would have directly contributed to performance choices made by the player. Rather quickly after beginning traverso lessons, I found that key signature was one of the most important considerations. Unlike the modern flute, on the Baroque flute each key comes with its own set of fingering patterns including any cross-fingered notes, its own tone color, and its own intonation problems. In my reading of Quantz, I found that he reinforces what

became obvious to me upon playing the traverso: awkward fingering patterns, register and intonation problems, transposition on the traverso, and other issues all bring a host of challenges to the player.

Adaptation of the music was made in light of these problems and the historical evidence of their solutions. I found range, key signature, and idiomatic string writing to be problems. The solutions I used included altering a single note up to an entire measure or measures, octave displacement, and using other chord tones. In the case of sonata no. 1, movement 3, the double stops were used to form a single-line melodic part. Transposition was also another historic option I considered. The evidence, however, did not point to the amateur transposing a trio sonata. In my judgment, the amateur traverso player would not have used this solution.

The many twists and turns I took to complete this project afforded ample opportunity for reflections as a flutist. There were three main facets of my research that required more of me than other parts of this project. My experiences and/or answers to the following would determine the focus of this paper: learning to play the traverso, answering the call of purist or pragmatist, and discovering renewed excitement for Handel's instrumental music.

Through this project I have had the privilege to discover the traverso. I had not *disliked* the traverso, I had just never considered it. I found in it another way to create through sound on an instrument related to the tone that feeds my soul. I have explored a new vocabulary of expression by experimenting with traverso-specific traditions: *flattement* and learning to hear vibrato as an ornament that should be placed with more consideration; articulations that are strange to my modern tongue, but that reshape the

music on the page into new statements; ornamenting with traditional notes as well as by swelling the tone, or changing the articulation. After playing the modern flute for many years, I experienced an unexpected new creative satisfaction. This simple, organic, wooden instrument afforded me the pleasure of applying more defined color to modulations, and new phrases or musical sections. How is it that this softer-speaking flute could be so demonstrative? I had to learn to think even more purposively about the music and my creative intent. This flute deserves artistic respect, and has earned the performance niche it now occupies in the modern flute world.

Another interesting facet came to light through working on this project. I found myself having to grapple with the age-old question, was I a purist or a pragmatist when it came to performing Baroque music? What direction would this project take? What should I do? How should I answer? I framed the debate within by these questions: is the beauty we performers long to create captured in Opus 2 only by a performance with Baroque flutes and continuo? Possibly. Would this elusive prize be too marred by a performance with modern flutes and continuo? Possibly. I am attracted to the common sense argument that performance of Baroque flute music should be on the traverso. I like the neatness and order that comes by drawing a clean line, Baroque flute performance on the Baroque flute. And besides, what delights await the flutist and her audience! There is no doubt beauty in purity.

While this debate is larger than the subject of this paper, I will consider it here within the bounds of the trio sonata. Of no surprise to the self-defined purist who has read my paper up to this point, I concluded that while I would appreciate the most historically accurate performance of these sonatas (meaning on traverso), I also see no injury done to

the sonatas if performed on the modern flute. The trio sonata specifically is not by its nature a purist's genre: aside from those pieces intended for the traditional string trio ensemble, it is simply too unfixed in relation to instrumentation. As discussed in the paper, it was not uncommon to use titles calling for three different instruments for the melody. It is difficult to suggest the composer had this one instrument in mind or another, aside from obvious clues like idiomatic writing. Yes, we can make educated guesses as to which one would work the best, but was the music then conceived of for how all three melodic instruments would have performed it? I think not. I think that the publisher, sometimes working with the composer, was suggesting a pragmatic title for the amateur class that might buy it.

But, certainly whatever the case, the composer did not conceive of the music as performed on an instrument that did not exist (that being the modern flute). That being said, I did not find that an ensemble of modern flutes would perpetrate a moral wrong against the beauty found in the Opus 2 sonatas. I would argue that modern flutes *can* produce a fine performance of a Baroque trio sonata: they are related enough in tone as to allow this practical possibility, and the modern flutist can learn historical performance choices that would allow for a respectful, tasteful, beautiful performance.

Thus, the impetus of this project became to facilitate a performance with a trio ensemble of two flutes (modern or traversi) and basso continuo with a mind to be historically informed. I focused on traverso performance choices, as this would be the historical standard to outline performance choices for the modern flutist concerned with Baroque performance practice. This project was designed to help either performer make well-informed choices: the modern traverso player could learn ways to adapt music, and

the modern flutist could learn ways to make more historically accurate performance choices. Each will then have the opportunity to create a tasteful performance that aims to create beauty, if not capture it.

In end, I surprised myself: the only answer I have to offer is an answer that naturally frustrates me, and allows the debate to rage on. Ultimately, those of us who make the performance choices will wrestle with our own musical senses and make a decision, purist or pragmatist. Likewise, those of us who buy the concert tickets will also make a choice.

Finally, if I may be indulged once more, I found a collection of trio sonatas that renewed my interest in Handel's instrumental music. Probably the most satisfying aspect of my research, aside from finishing, was rediscovering Handel. I have always liked his beautiful, vocally-inspired melodic lines. He seems to write for the flute as though it were the human voice itself. A large portion of my Baroque flute lesson material was Handel solo sonatas for traverso or recorder. Using the traverso to explore these forgotten pieces was a treasure. With new articulation patterns and ornamenting traditions, they newly came alive.

Eventually I transferred my new skills to the trio sonatas and enjoyed playing them, dreaming of a full ensemble. I was especially struck by how dense sonata nos. 5 and 6 actually are, complex and challenging. How disappointed I was when I came to the conclusion that number five would be too awkward on the traverso! It is a wonderfully exciting trio with aggressive, racing allegros, and an opening slow movement that emotionally pushes toward cadences. It actually became one of my favorites in the collection. Although I found it awkward on the traverso, neither melodic part falls below

the modern flute range. I found it quite playable on the flute, and think it would be a jewel to offer on a concert. Sonata no. 6 is an incredible piece as well, not on the flute however (too many range issues, and much idiomatic string writing). Parts of the opening movement remind me of J. S. Bach's trio sonata for two flutes in G major (BWV 1039). As in Bach's trio, Handel uses harmonic progression (changing chords through repeated arpeggios) in the melodic lines. The following fugue has no mercy on the players, or the listening audience. It just keeps racing and pushing, pushing forward! Where has this piece been hiding? Likewise sonata no. 3 is one to be reckoned with. Though not picked as a traverso piece, it is a wonderful trio. I absolutely love the B-flat major theme of the opening movement. The following two allegros are again challenging, with extended runs, and would be exciting for any audience to hear. I must admit that my least favorite piece in the collection is number 2. I do, however, really enjoy the Largo movement. I like the openness the rising arpeggio in half notes creates as it moves into a sustained note against the contrary motion of the moving bass line in falling eighth notes. With adjustments, I determined this one to be playable on the traverso, but it is very string oriented and would not be very convincing on two traversi.

The traverso-friendly sonata number 4 has some of my favorite movements. I have enjoyed playing the allegro movements two and five. What wonderful dance-oriented movements: they are both in binary form, with one in 3/8 time and the other in 12/8 time. You do have to work out pitch and cross-fingering challenges in relation to the F-naturals, but for the most part the music lies nicely in the fingers. Finally, the very first sonata, also a traverso-friendly one, just might have a movement that is the crowning glory of the collection. Movement 3 is beautiful, and perfect for the affect of the traverso.

Handel gave this instrumental vocal aria a four-bar introduction with the solo beginning in measure 5. May I say it again, it is as if the flute were an extension of the voice itself. As you might be able to tell, I have become that hopeful flutist who turned open the pages to see if there was anything for me in the collection by Handel. These beautiful works would be the perfect statement of Baroque music for any recital.

A return to the opening question, what is the flutist to do with the Opus 2 collection, could elicit the response, "Almost whatever he or she wants." The answer is subject to the skills, demands, desires, and dedication of the individual player. There are, however, specific answers to the performance issues the historically minded flutist may choose from. Choose the sonata or sonatas that accommodate the flute more naturally. Adapt the measures that fall below the traverso range in the most authentic way that does not harm the music. Choose a sonata in a traverso-friendly key signature, or learn the traverso color pattern of the key signature and incorporate it within the performance. Choose to make a single-line melodic part from the double stops, or choose not to play it. Although it is beyond the scope of this paper, one could consider learning about the ornamenting traditions of the traverso, and decide if any aspect could be used on the modern flute to tastefully enhance the performance. Use historically appropriate accompaniment for a trio sonata from the 1700s such as the cello and harpsichord, but know that instrumentation could be flexible (always asking, however, the eternal Baroque question of what would be in good taste). Having made the final decisions armed with the historical knowledge of the trio sonata traditions and traverso playing, one may be confident to offer a delightfully more authentic performance experience of Handel's Opus 2 on either two modern flutes or two traversi with basso continuo.

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APPENDIX

TRAVERSO PERFORMANCE ADAPTATIONS

Op. 2, no. 1

I. Andante Handel

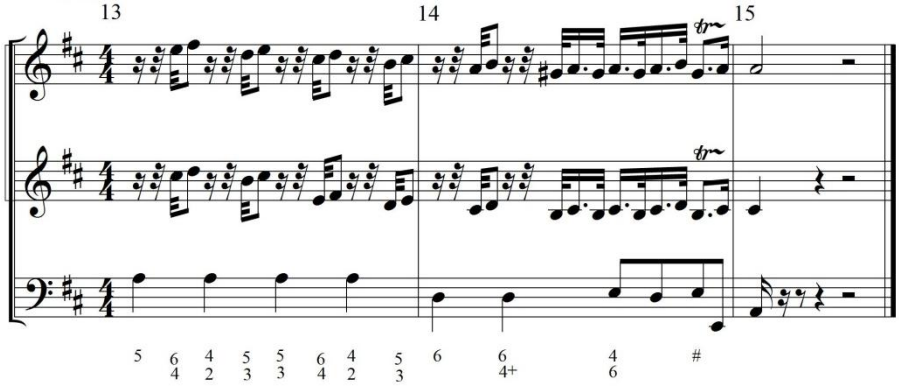

Figure 6.1. Op. 2, no. 1, mvt. I, m. 13-15 (original)

Op. 2, no. 1

I. Andante Handel

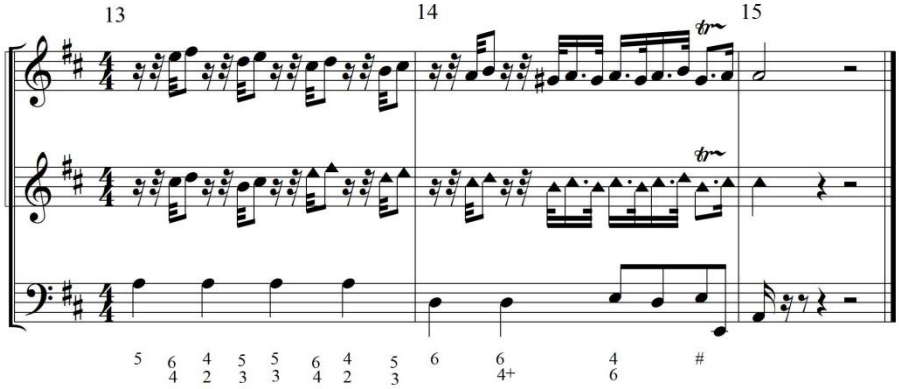

Figure 6.2. Op. 2, no. 1, mvt. I, m. 13-15 (adaptation)

Op. 2, no. 1

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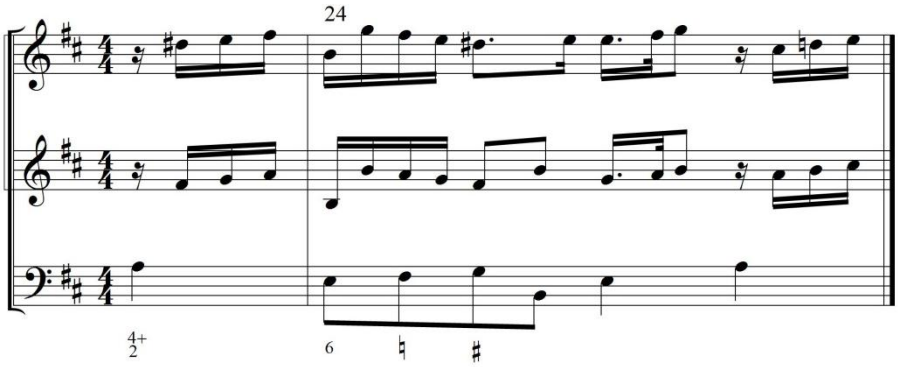

Figure 7.1. Op. 2, no. 1, mvt. I, m. 24 (original)

Op. 2, no. 1

I. Andante Handel

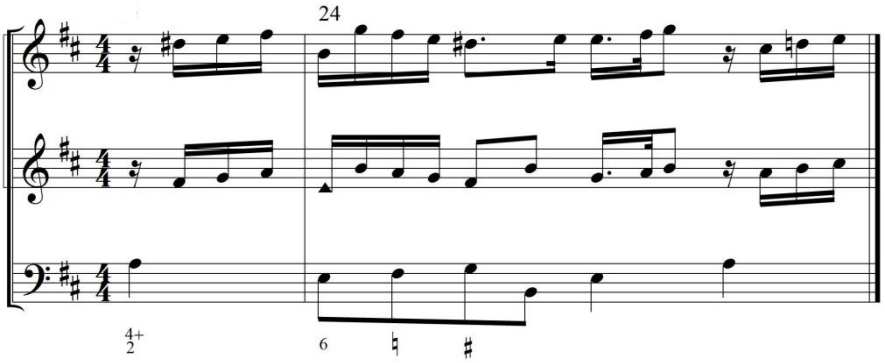

Figure 7.2. Op. 2, no. 1, mvt. I, m. 24 (adaptation)

Op. 2, no. 1

I. Andante Handel

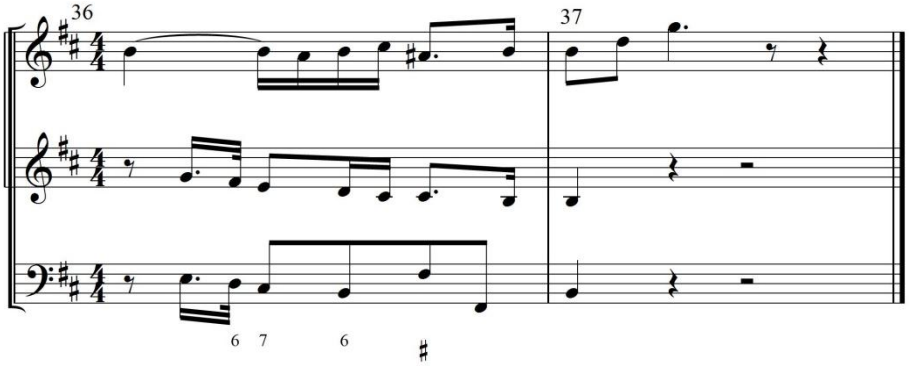

Figure 8.1. Op. 2, no. 1, mvt. I, m. 36-37 (original)

Op. 2, no. 1

I. Andante Handel

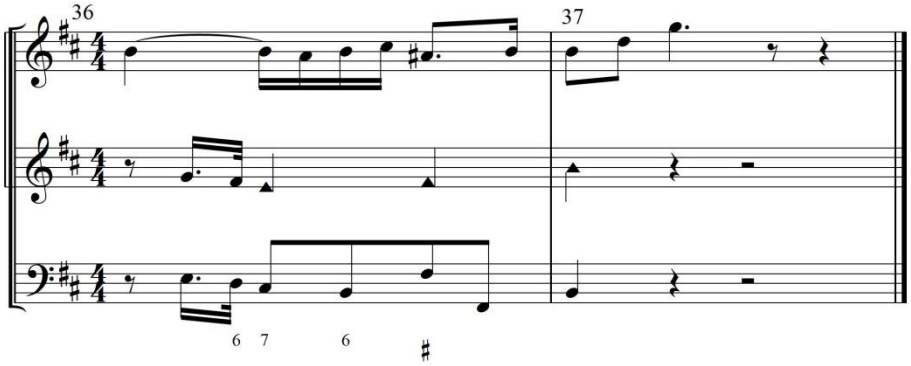

Figure 8.2. Op. 2, no. 1, mvt. I, m. 36-37 (adaptation)

Op. 2, no. 1

II. Allegro ma non troppo Handel

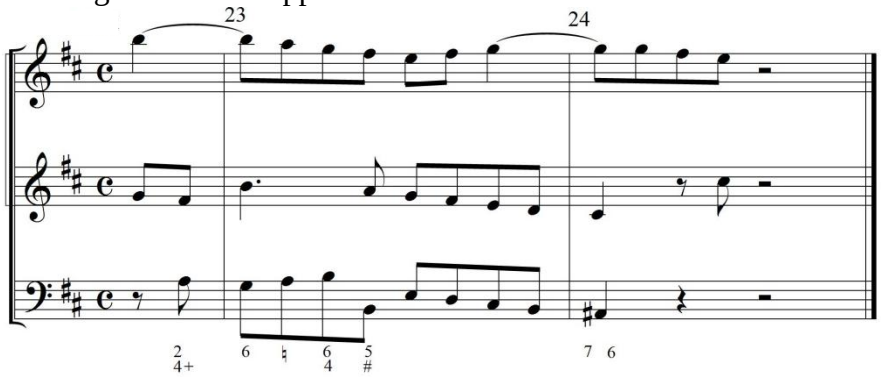

Figure 9.1. Op. 2, no. 1, mvt. II, m. 23-24 (original)

Op. 2, no. 1

II. Allegro ma non troppo Handel

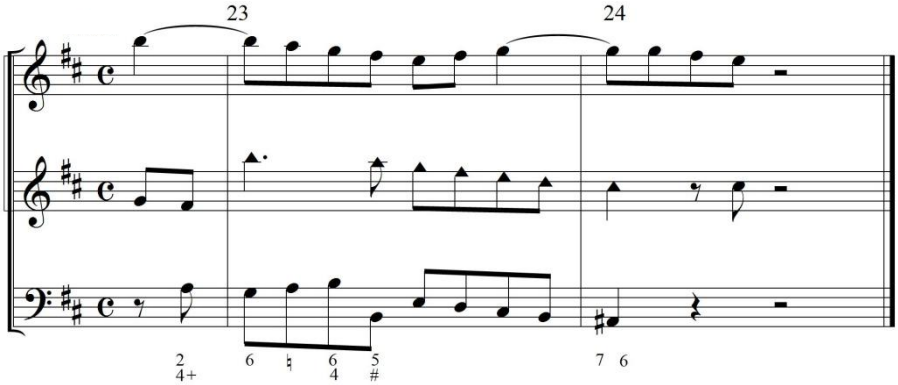

Figure 9.2. Op. 2, no. 1, mvt. II, m. 23-24 (adaptation)

Op. 2, no. 1

II. Allegro ma non troppo Handel

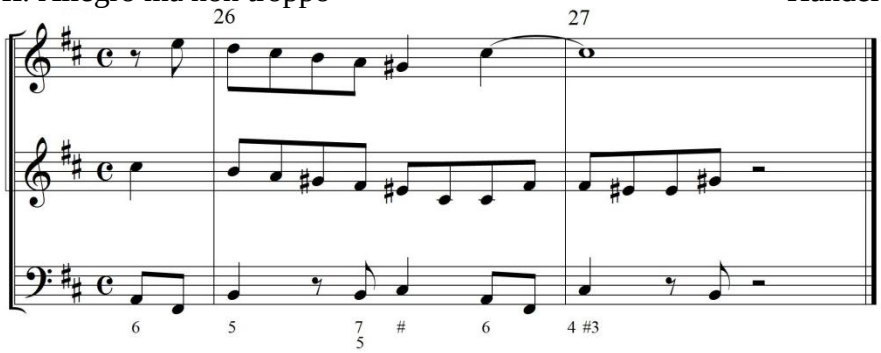

Figure 10.1. Op. 2, no. 1, mvt. II, m. 26-27 (original)

Op. 2, no. 1

II. Allegro ma non troppo Handel

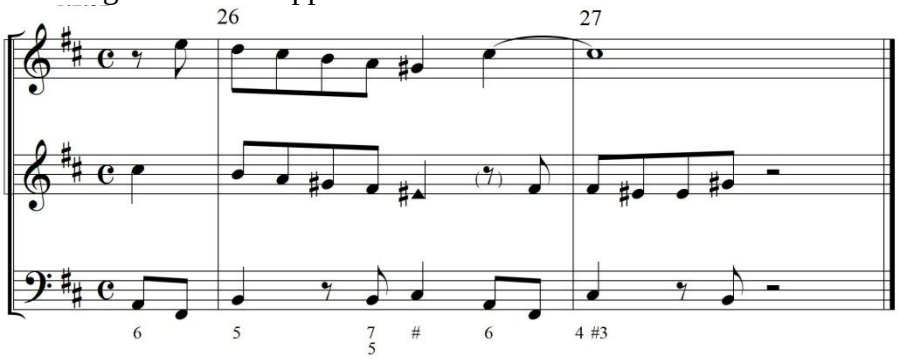

Figure 10.2. Op. 2, no. 1, mvt. II, m. 26-27 (adaptation)

Op. 2, no. 1

II. Allegro ma non troppo Handel

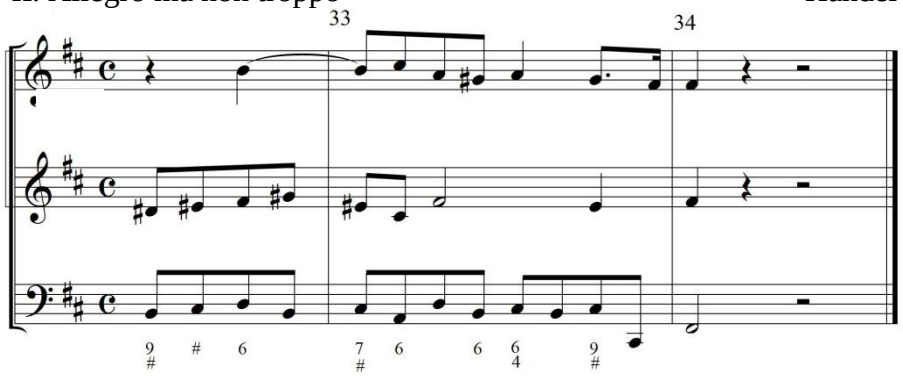

Figure 11.1. Op. 2, no. 1, mvt. II, m. 33-34 (original)

Op. 2, no. 1

II. Allegro ma non troppo Handel

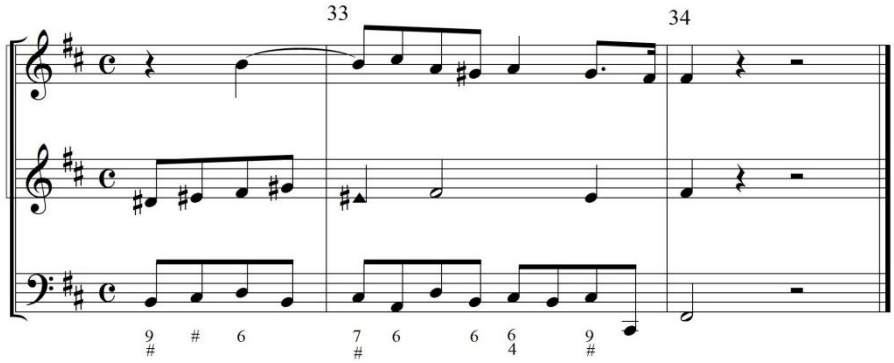

Figure 11.2. Op. 2, no. 1, mvt. II, m. 33-34 (adaptation)

Op. 2, no. 1

II. Allegro ma non troppo Handel

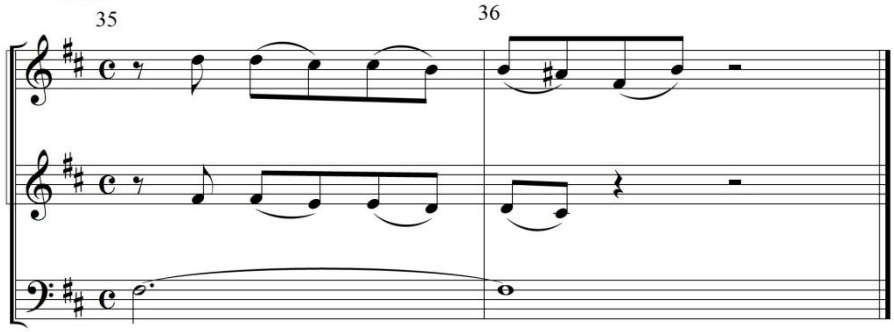

Figure 12.1. Op. 2, no. 1, mvt. II, m. 35-36 (original)

Op. 2, no. 1

II. Allegro ma non troppo Handel

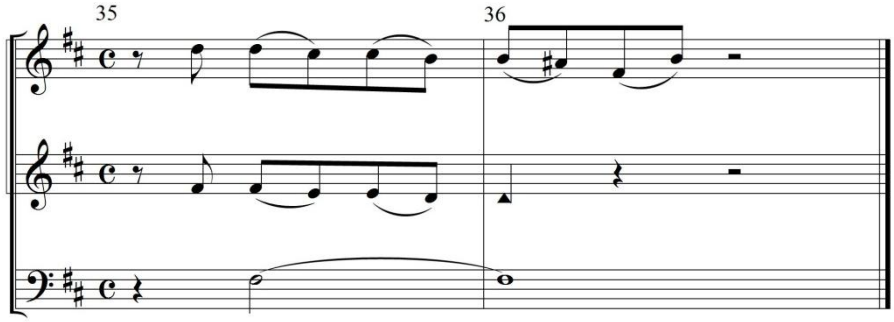

Figure 12.2. Op. 2, no. 1, mvt. II, m. 35-36 (adaptation)

Op. 2, no. 1

II. Allegro ma non troppo Handel

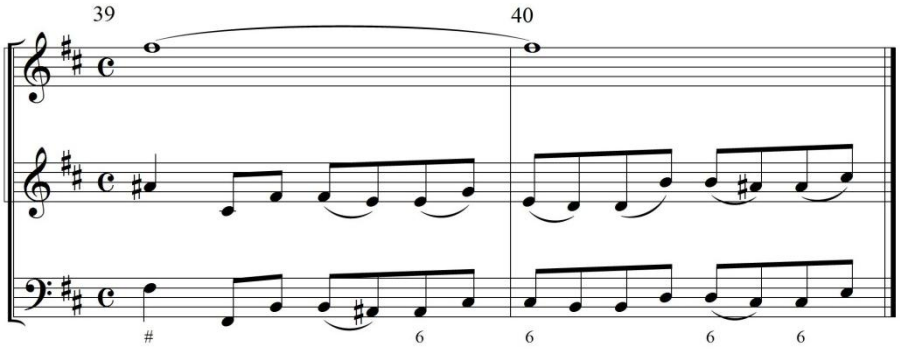

Figure 13.1. Op. 2, no. 1, mvt. II, m. 39-40 (original)

Op. 2, no. 1

II. Allegro ma non troppo Handel

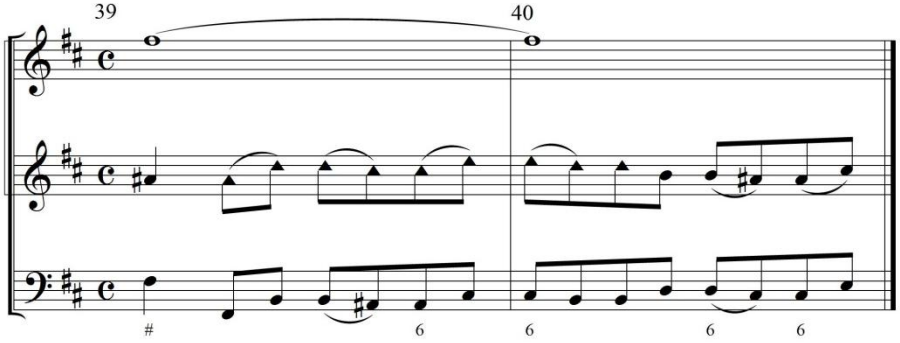

Figure 13.2. Op. 2, no. 1, mvt. II, m. 39-40 (adaptation)

Op. 2, no. 1

II. Allegro ma non troppo Handel

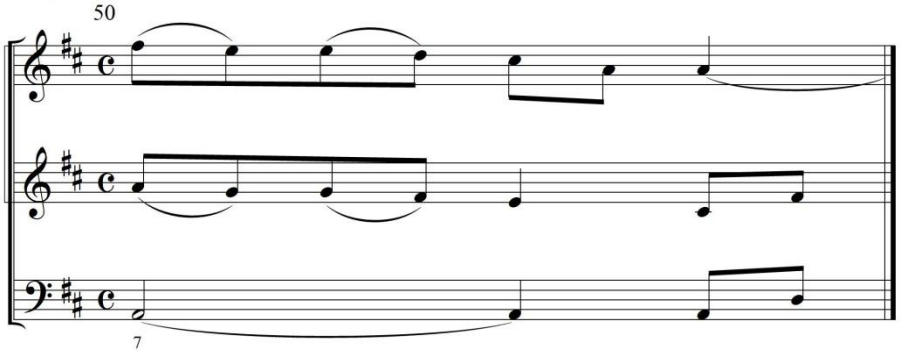

Figure 14.1. Op. 2, no. 1, mvt. II, m. 50 (original)

Op. 2, no. 1

II. Allegro ma non troppo Handel

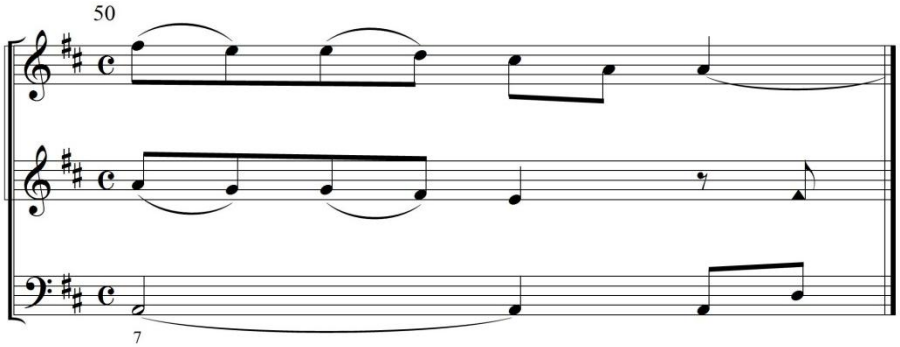

Figure 14.2. Op. 2, no. 1, mvt. II, m. 50 (adaptation)

Op. 2, no. 1

II. Allegro ma non troppo Handel

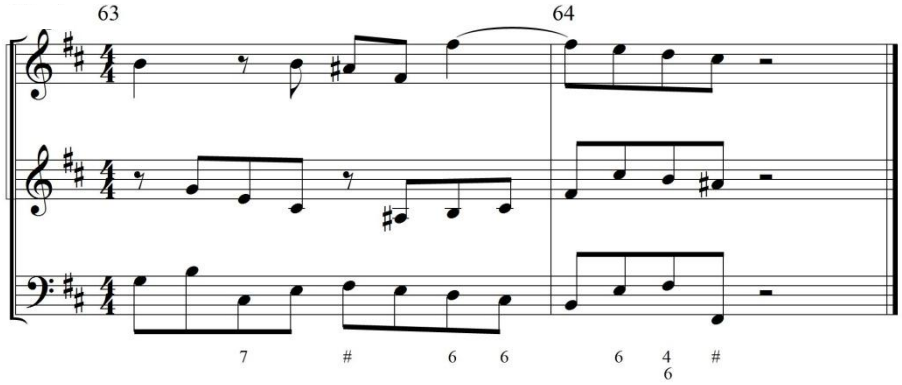

Figure 15.1. Op. 2, no. 1, mvt. II, m. 63-64 (original)

Op. 2, no. 1

II. Allegro ma non troppo Handel

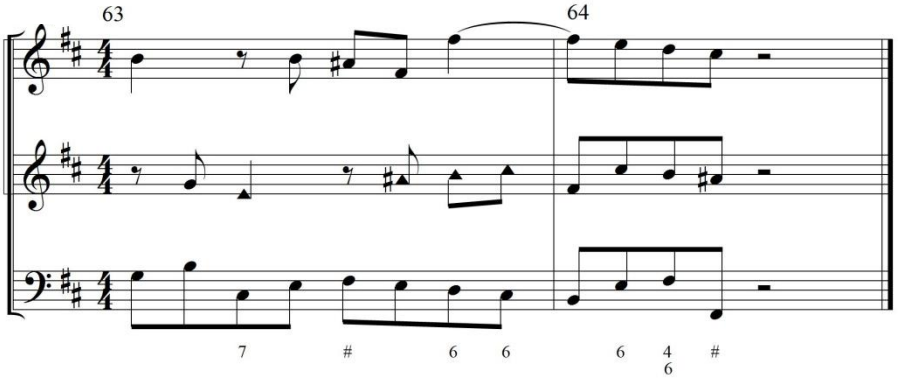

Figure 15.2. Op. 2, no. 1, mvt. II, m. 63-64 (adaptation)

Op. 2, no. 1

II. Allegro ma non troppo Handel

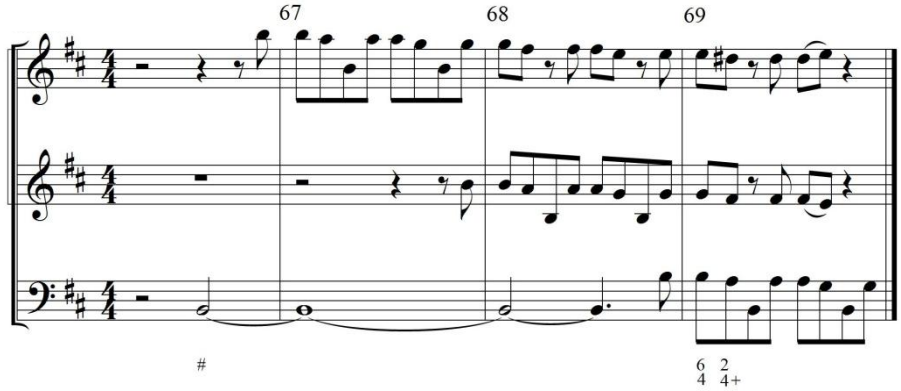

Figure 16.1. Op. 2, no. 1, mvt. II, m. 67-69 (original)

Op. 2, no. 1

II. Allegro ma non troppo Handel

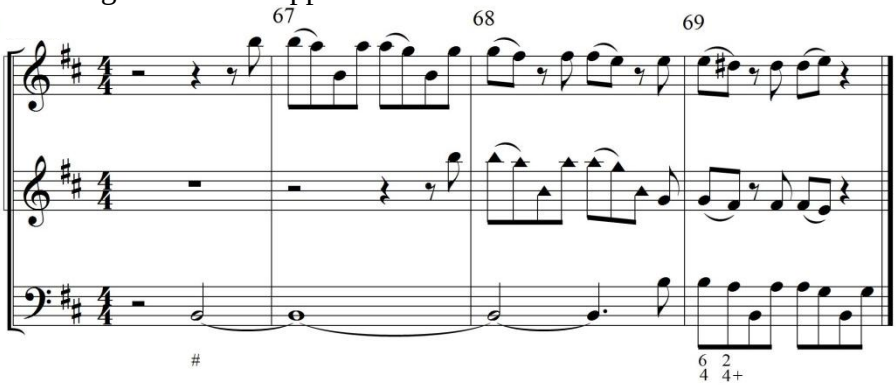

Figure 16.2. Op. 2, no. 1, mvt. II, m. 67-69 (adaptation)

Op. 2, no. 1

III. Largo Handel

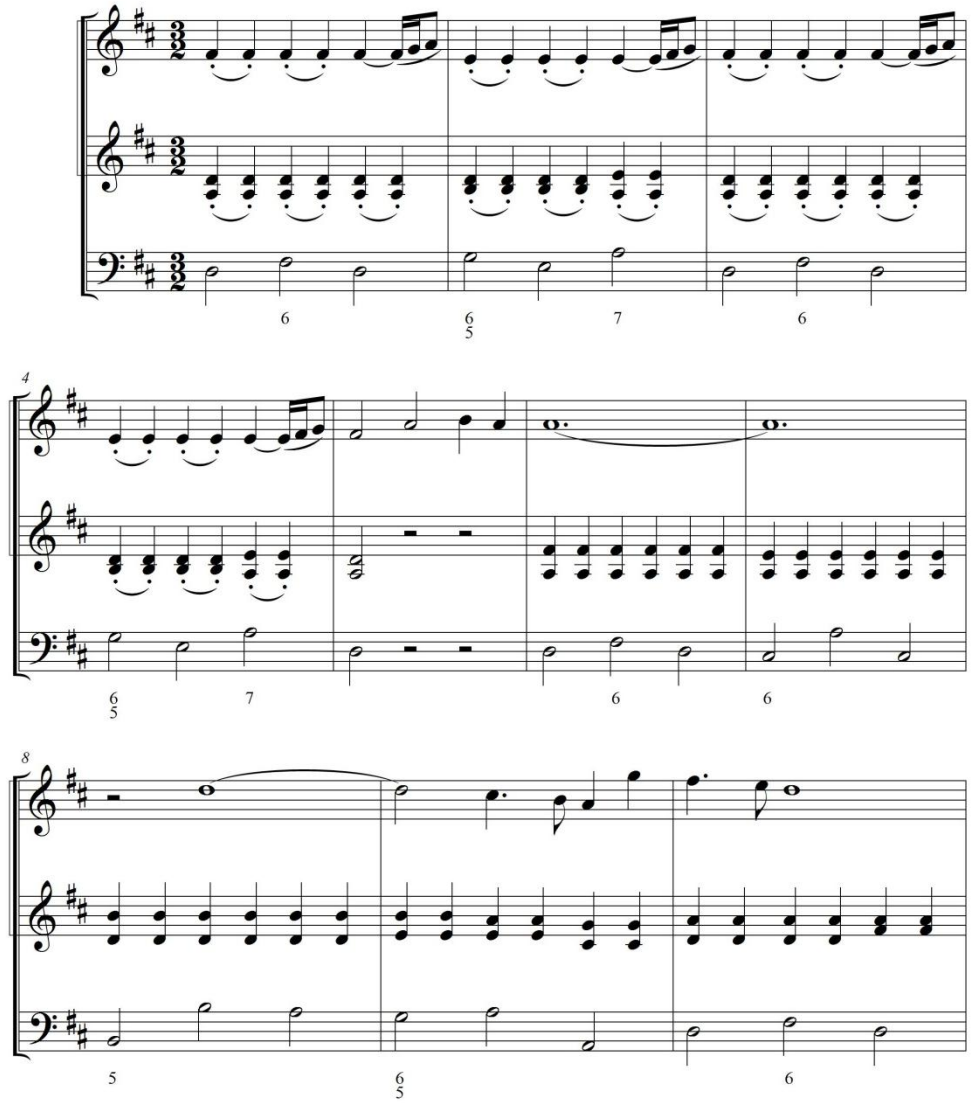

Figure 17.1. Op. 2, no. 1, mvt. III (original)

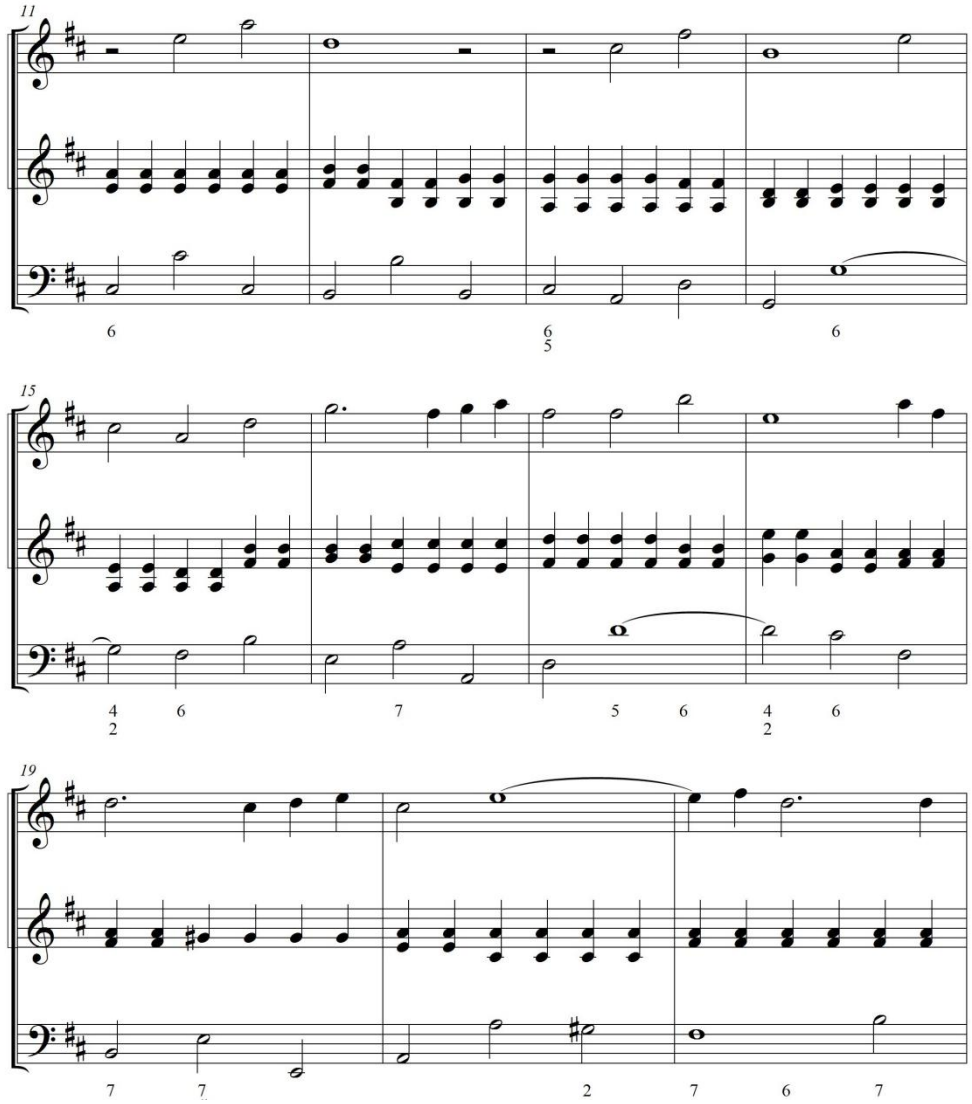

Figure 17.1. Op. 2, no. 1, mvt. III (original) (continued)

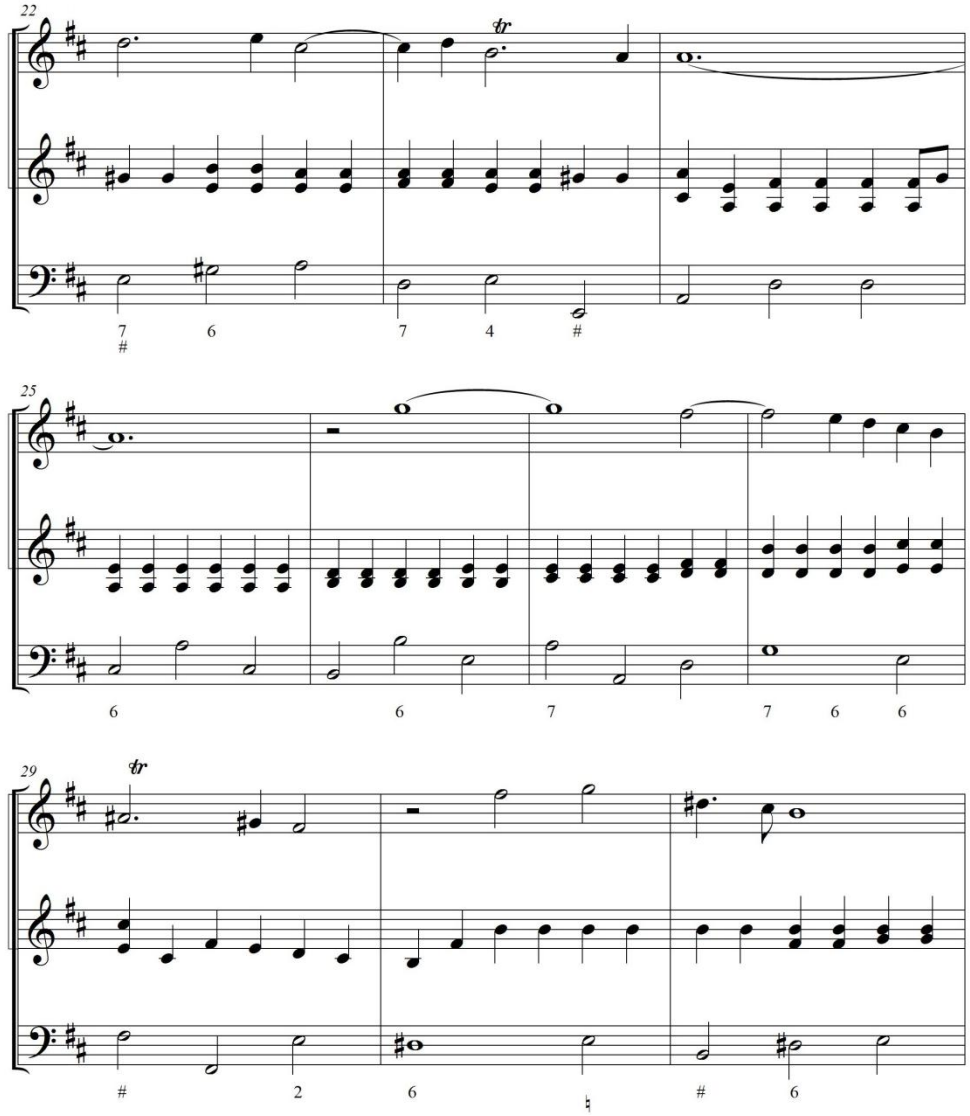

Figure 17.1. Op. 2, no. 1, mvt. III (original) (continued)

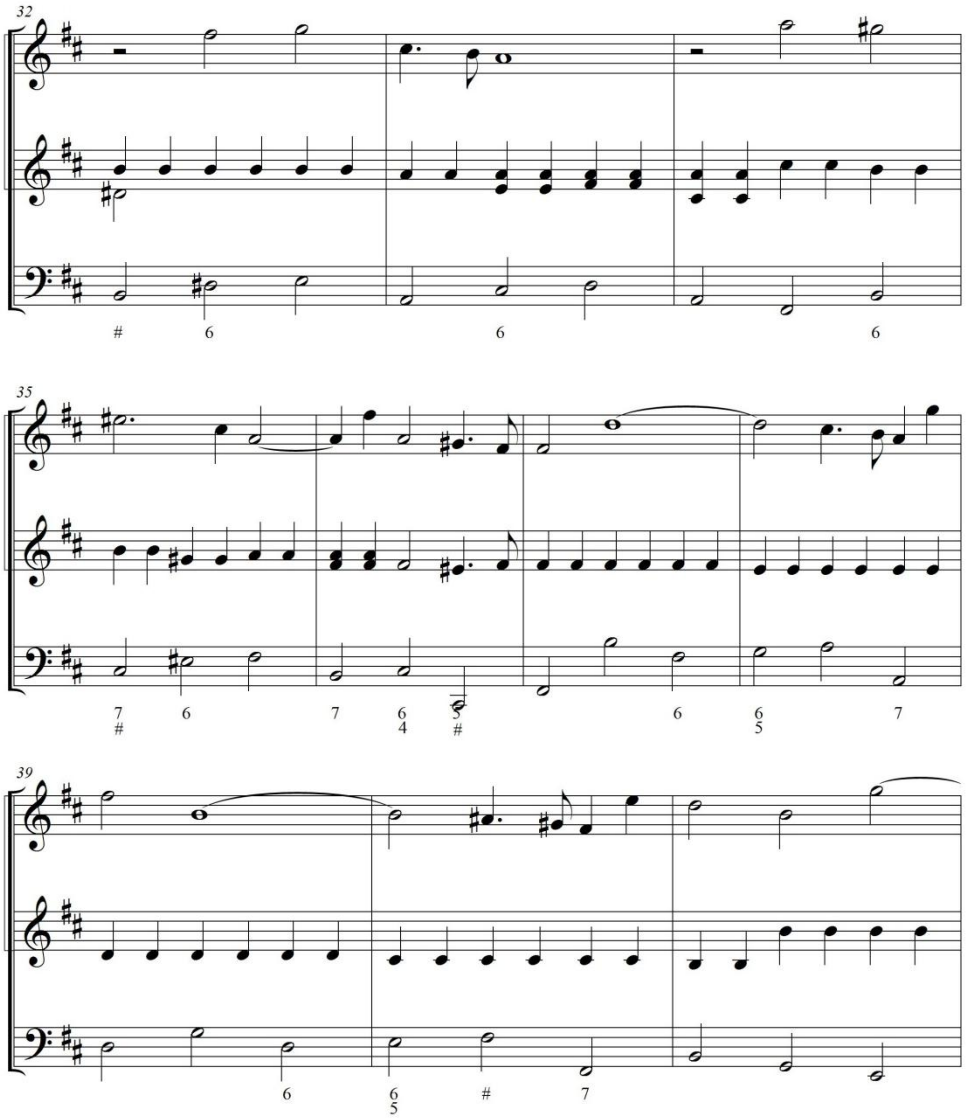

Figure 17.1. Op. 2, no. 1, mvt. III (original) (continued)

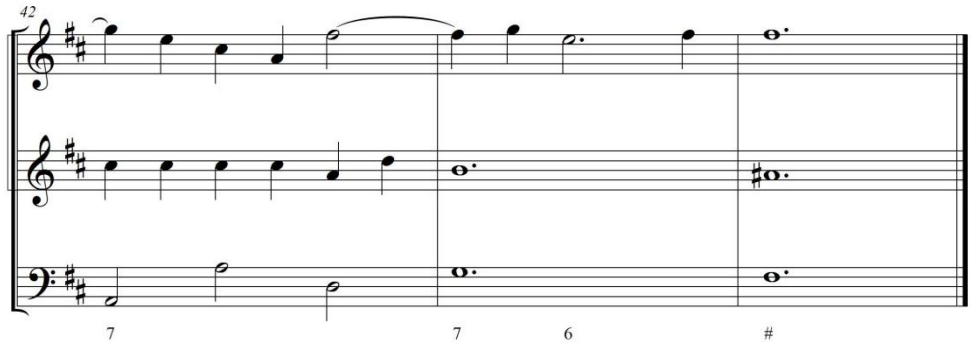

Figure 17.1. Op. 2, no. 1, mvt. III (original) (continued)

Op. 2, No. 1

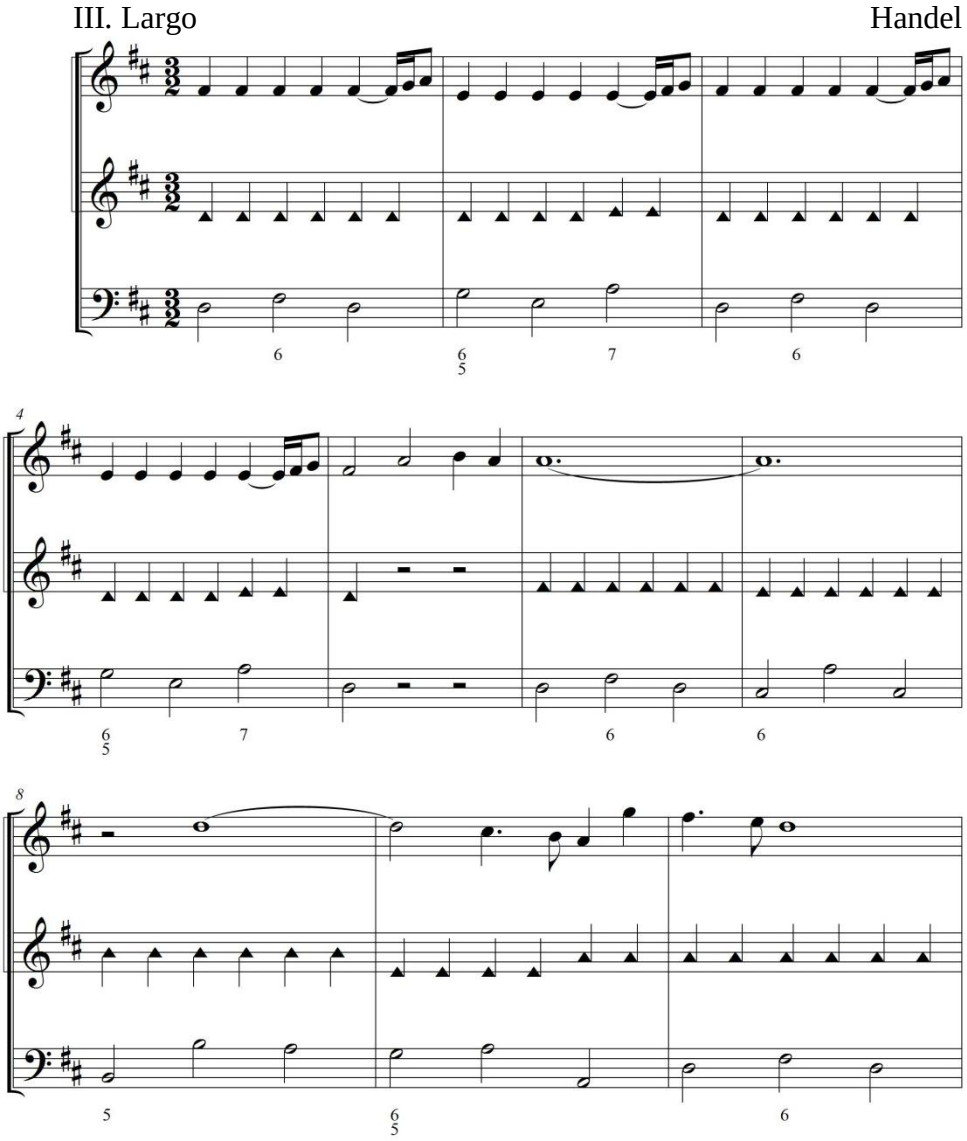

Figure 17.2. Op. 2, no. 1, mvt. III (adaptation)

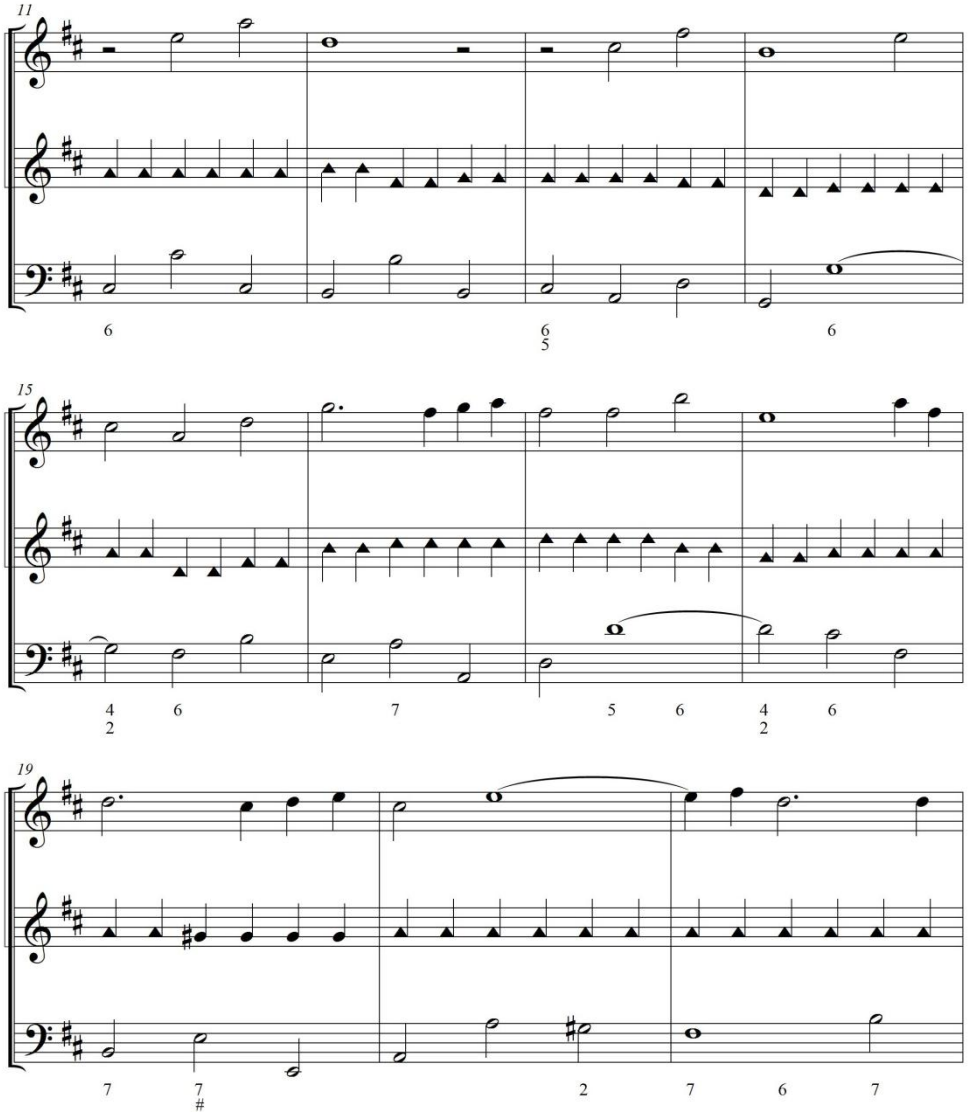

Figure 17.2. Op. 2, no. 1, mvt. III (adaptation) (continued)

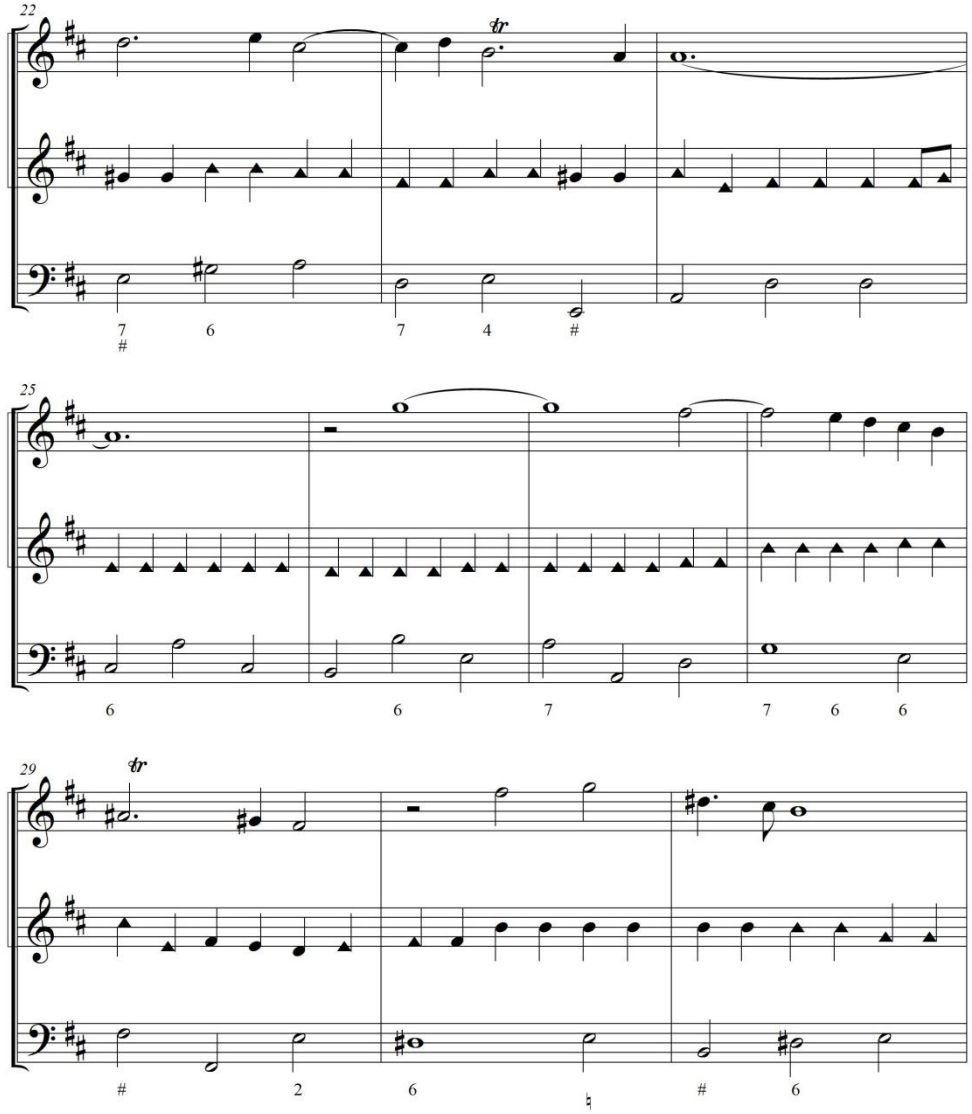

Figure 17.2. Op. 2, no. 1, mvt. III (adaptation) (continued)

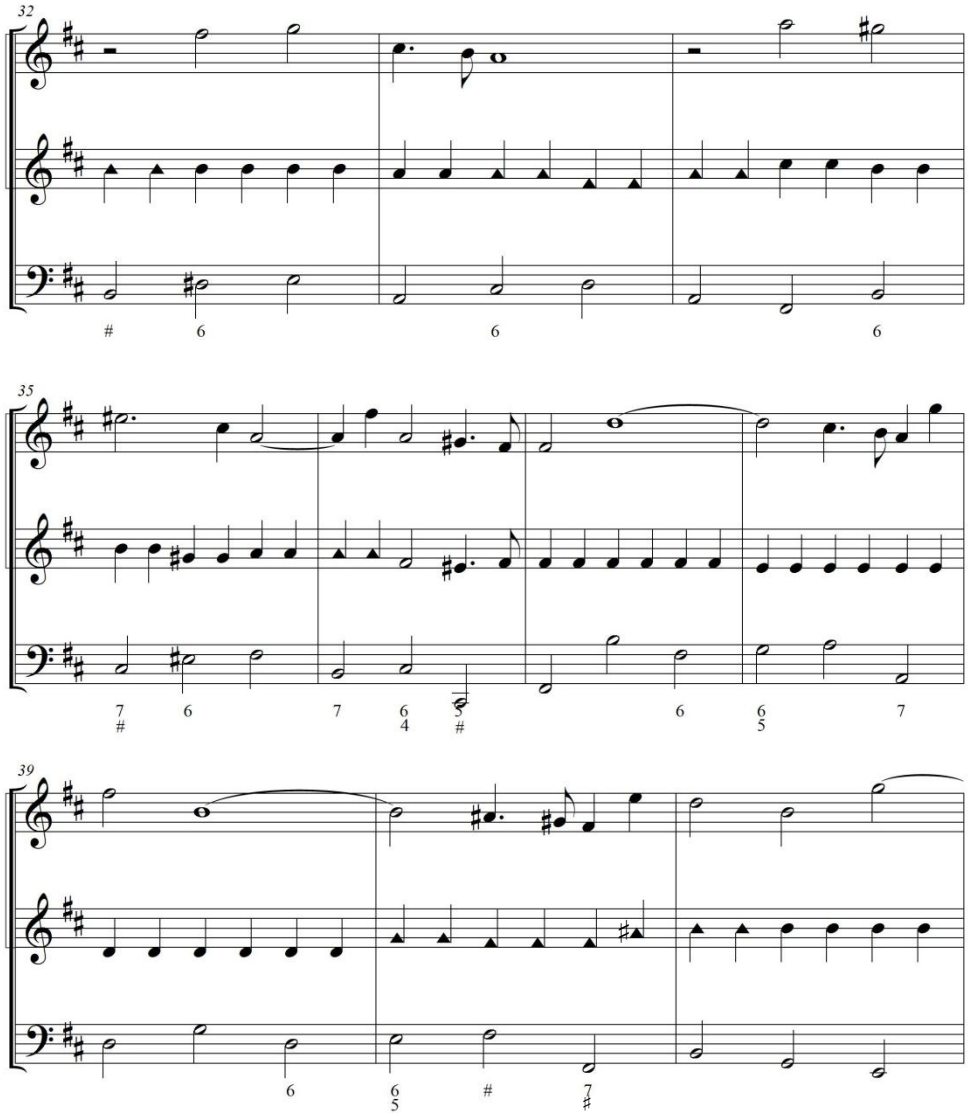

Figure 17.2. Op. 2, no. 1, mvt. III (adaptation) (continued)

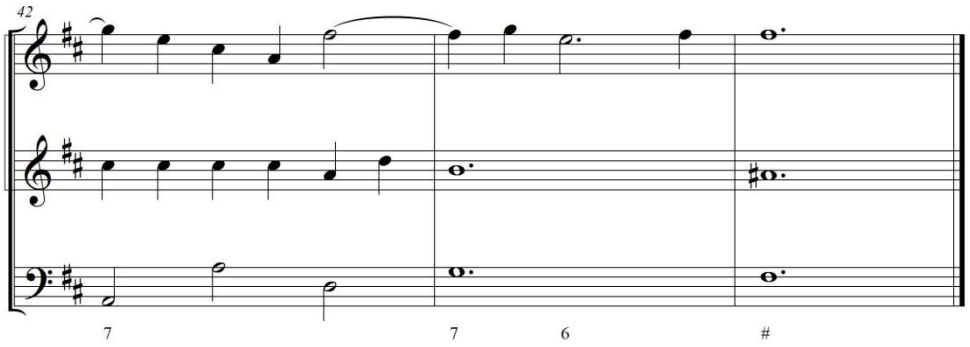

Figure 17.2. Op. 2, no. 1, mvt. III (adaptation) (continued)

Op. 2, no. 1

IV. Allegro Handel

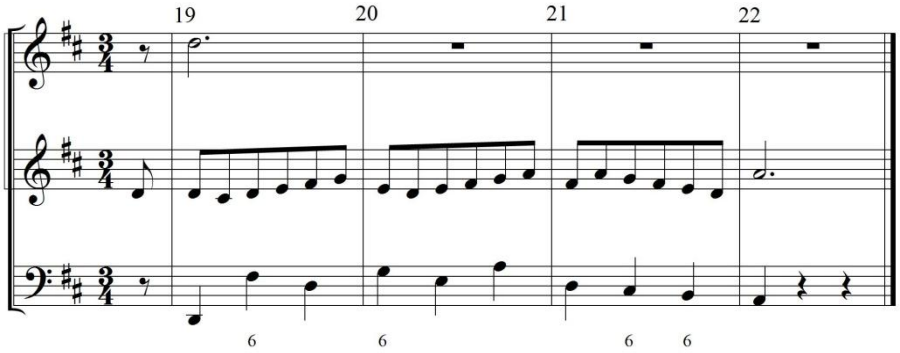

Figure 18.1. Op. 2, no. 1, mvt. IV, m. 19-22 (original)

Op. 2, no. 1

IV. Allegro Handel

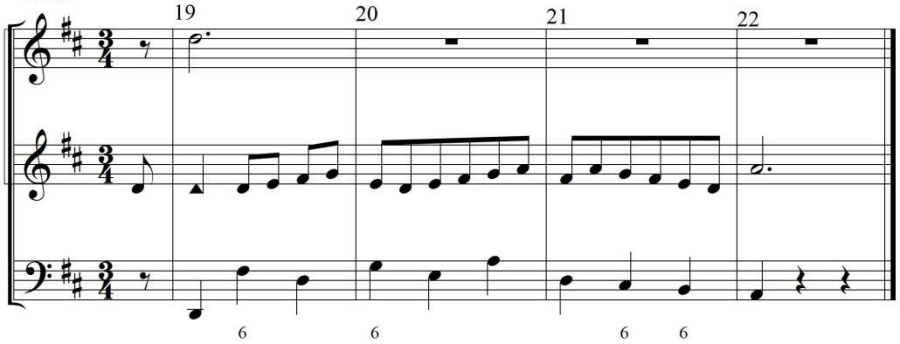

Figure 18.2. Op. 2, no. 1, mvt. IV, m. 19-22 (adaptation)

Op. 2, no. 1

IV. Allegro Handel

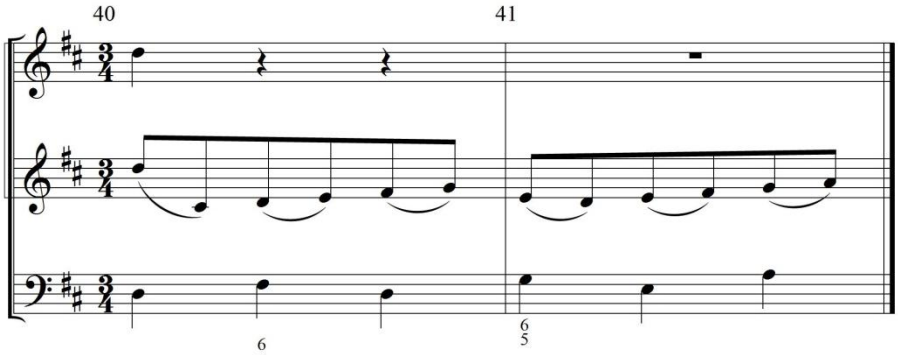

Figure 19.1. Op. 2, no. 1, mvt. IV, m. 40-41 (original)

Op. 2, no. 1

IV. Allegro Handel

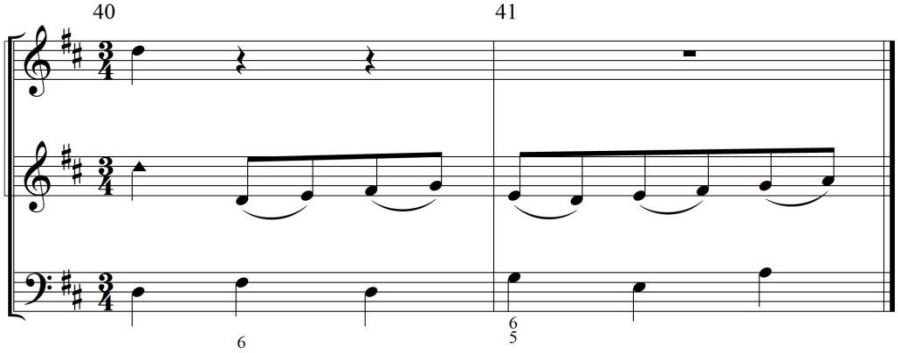

Figure 19.2. Op. 2, no. 1, mvt. IV, m. 40-41 (adaptation)

Op. 2, no. 1

IV. Allegro Handel

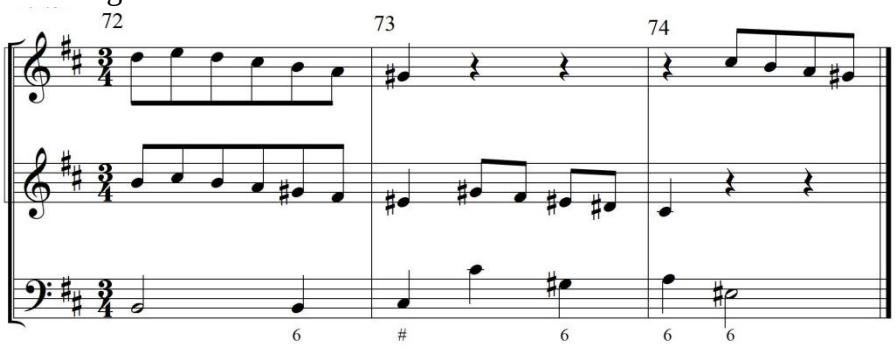

Figure 20.1. Op. 2, no. 1, mvt. IV, m. 72-74 (original)

Op. 2, no. 1

IV. Allegro Handel

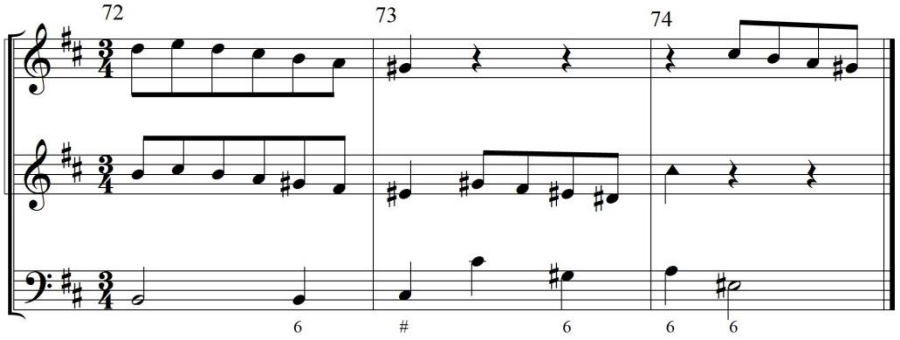

Figure 20.2. Op. 2, no. 1, mvt. IV, m. 72-74 (adaptation)

Op. 2, no. 1

IV. Allegro Handel

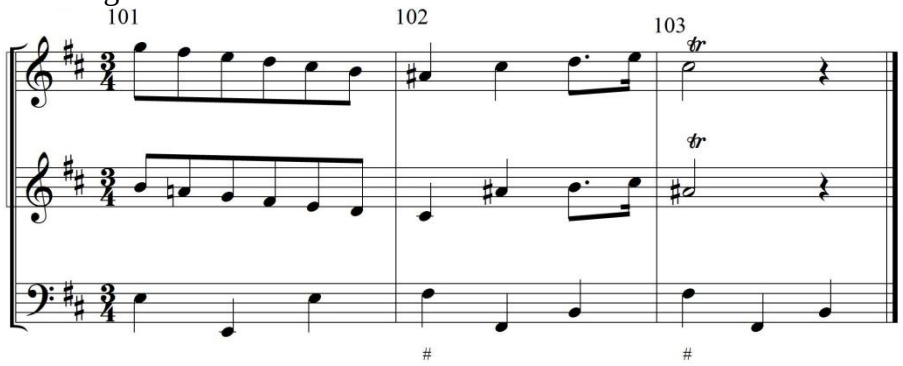

Figure 21.1. Op. 2, no. 1, mvt. IV, m. 101-103 (original)

Op. 2, no. 1

IV. Allegro Handel

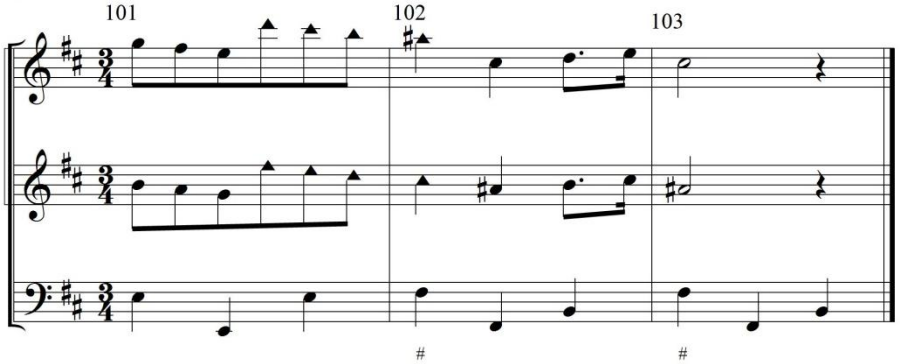

Figure 21.2. Op. 2, no. 1, mvt. IV, m. 101-103 (adaptation)

Op. 2, no. 2

I. Andante Handel

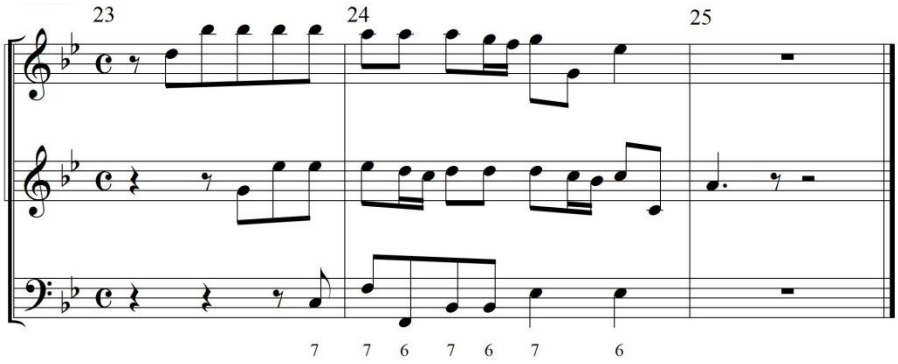

Figure 22.1. Op. 2, no. 2, mvt. I, m. 23-25 (original)

Op. 2, no. 2

I. Andante Handel

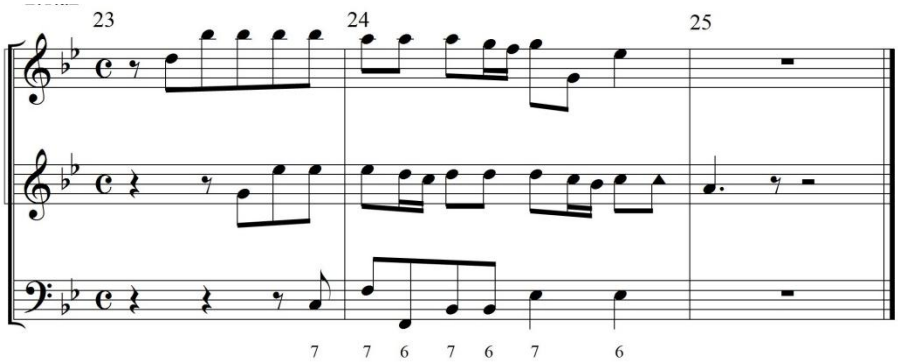

Figure 22.2. Op. 2, no. 2, mvt. I, m. 23-25 (adaptation)

Op. 2, no. 2

I. Andante Handel

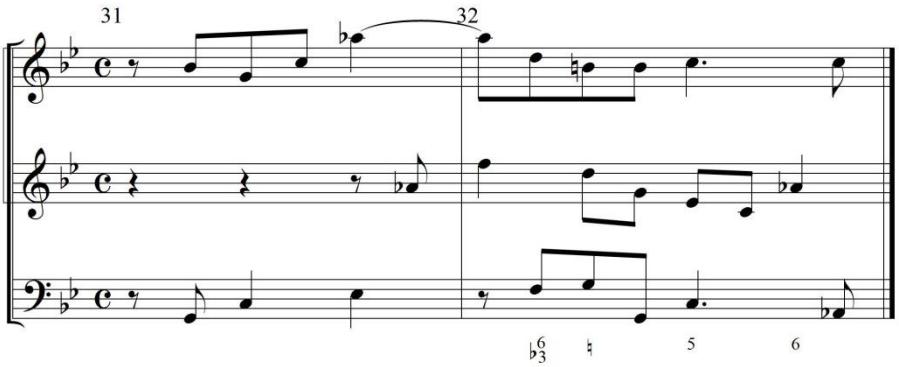

Figure 23.1. Op. 2, no. 2, mvt. I, m. 31-32 (original)

Op. 2, no. 2

I. Andante Handel

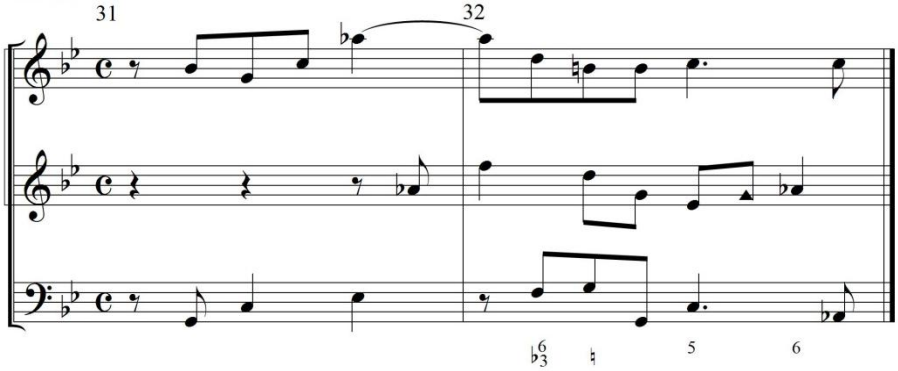

Figure 23.2. Op. 2, no. 2, mvt. I, m. 31-32 (adaptation)

Op. 2, no. 2

II. Allegro Handel

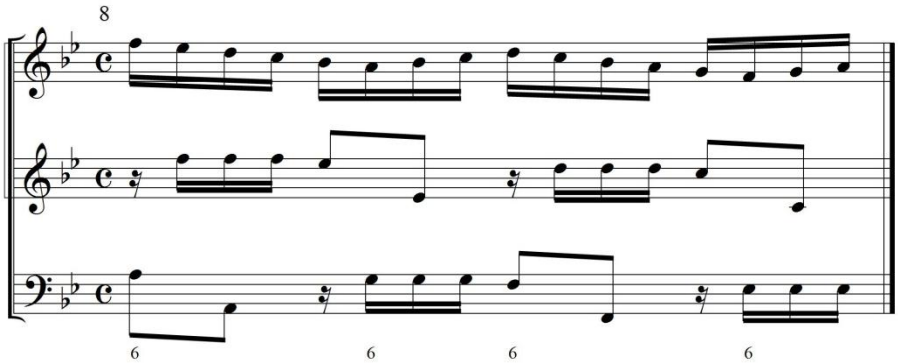

Figure 24.1. Op. 2, no. 2, mvt. II, m. 8 (original)

Op. 2, no. 2

II. Allegro Handel

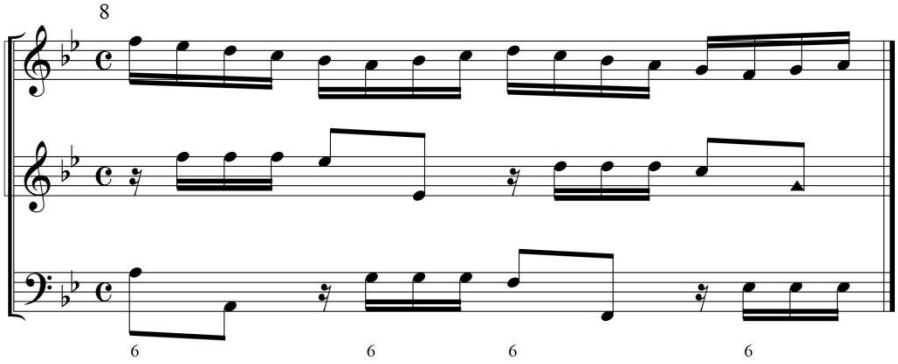

Figure 24.2. Op. 2, no. 2, mvt. II, m. 8 (adaptation)

Op. 2, no. 2

II. Allegro Handel

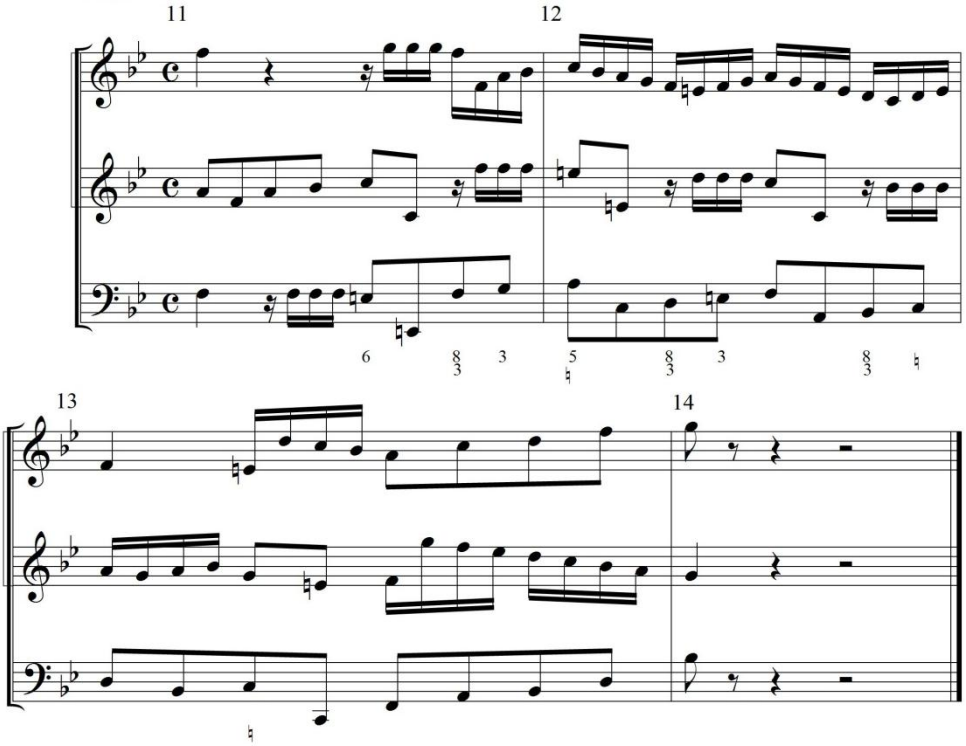

Figure 25.1. Op. 2, no. 2, mvt. II, m. 11-14 (original)

Op. 2, no. 2

II. Allegro Handel

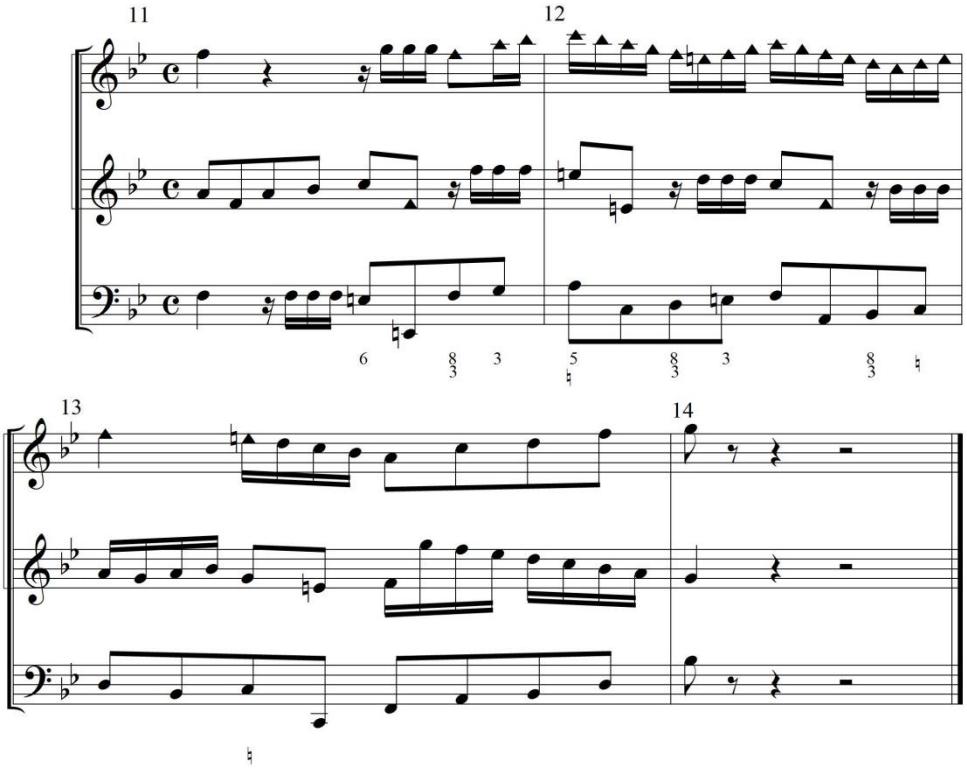

Figure 25.2. Op. 2, no. 2, mvt. II, m. 11-14 (adaptation)

Op. 2, no. 2

II. Allegro Handel

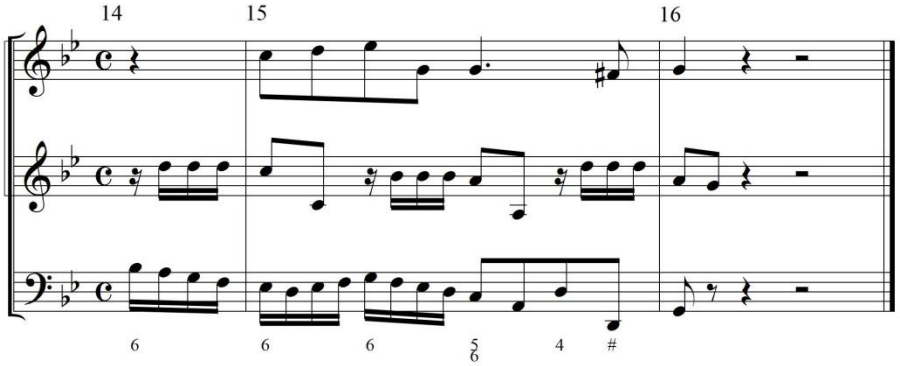

Figure 26.1. Op. 2, no. 2, mvt. II, m. 14-16 (original)

Op. 2, no. 2

II. Allegro Handel

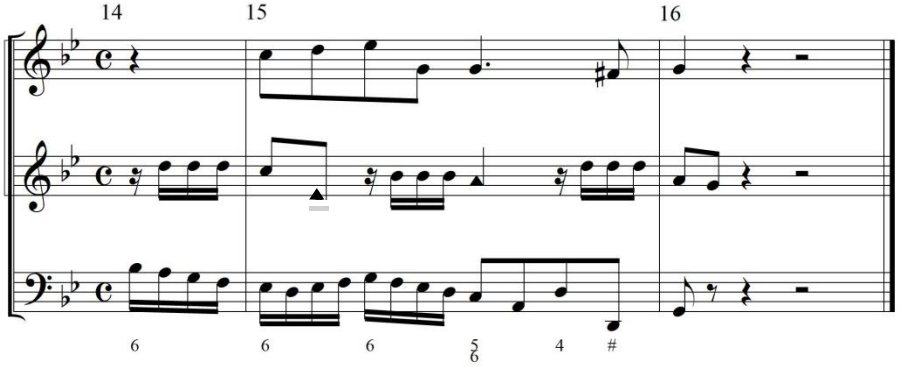

Figure 26.2. Op. 2, no. 2, mvt. II, m. 14-16 (adaptation)

Op. 2, no. 2

II. Allegro Handel

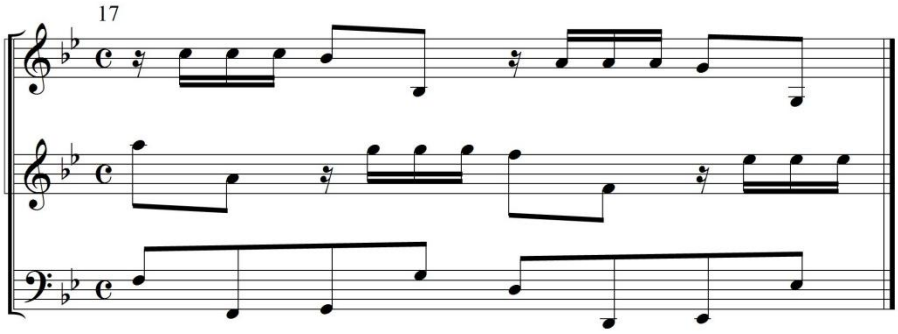

Figure 27.1. Op. 2, no. 2, mvt. II, m. 17 (original)

Op. 2, no. 2

II. Allegro Handel

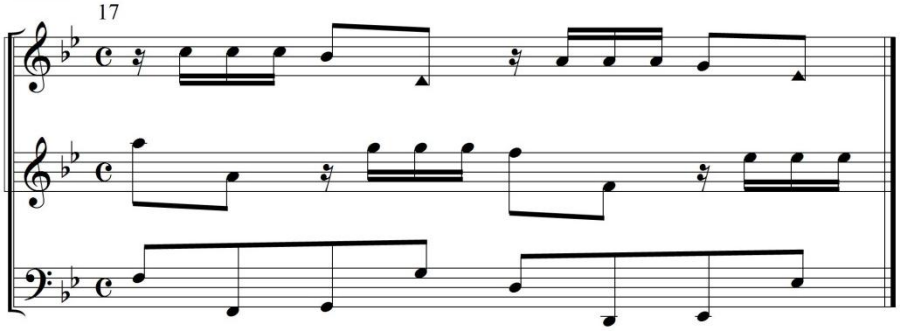

Figure 27.2. Op. 2, no. 2, mvt. II, m. 17 (adaptation)

Op. 2, no. 2

II. Allegro Handel

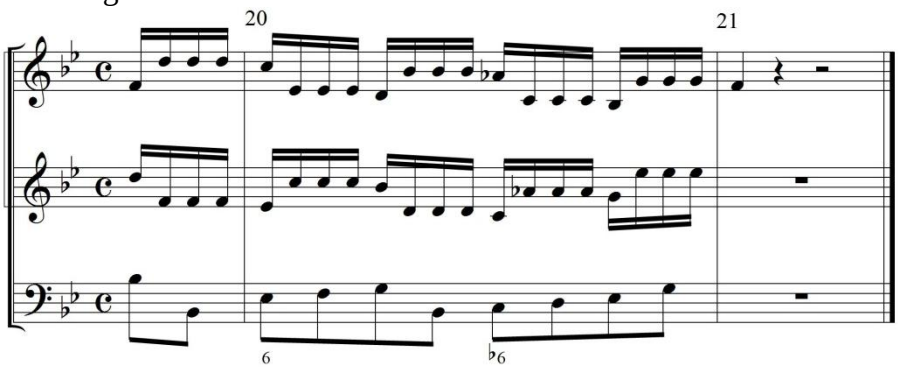

Figure 28.1. Op. 2, no. 2, mvt. II, m. 20-21 (original)

Op. 2, no. 2

II. Allegro Handel

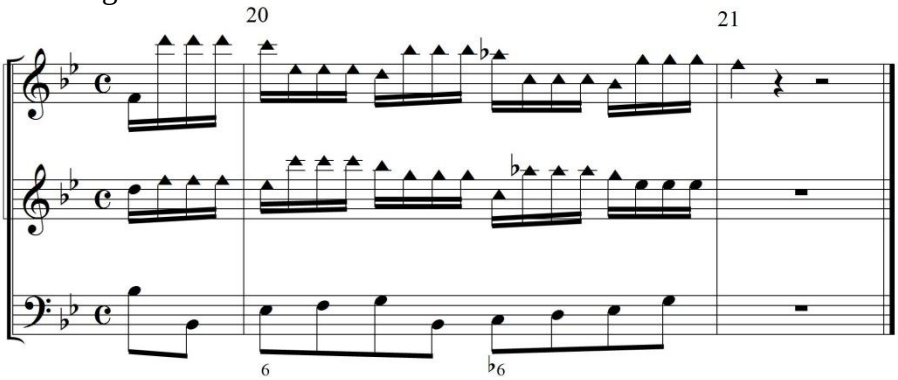

Figure 28.2. Op. 2, no. 2, mvt. II, m. 20-21 (adaptation)

Op. 2, no. 2

II. Allegro Handel

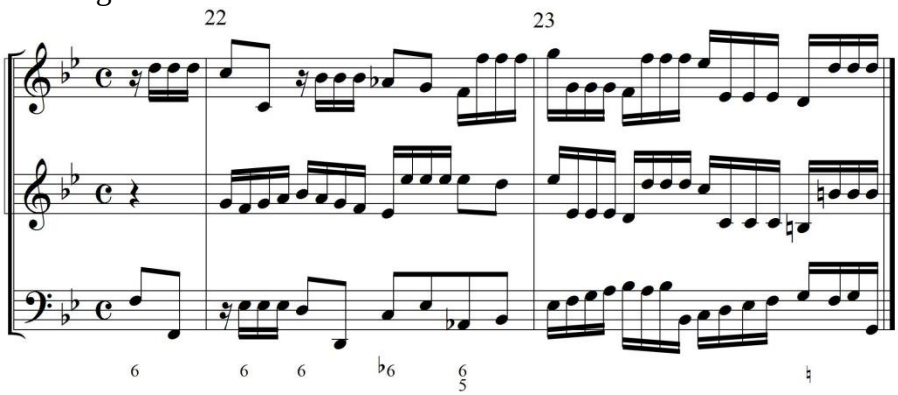

Figure 29.1. Op. 2, no. 2, mvt. II, m. 22-23 (original)

Op. 2, no. 2

II. Allegro Handel

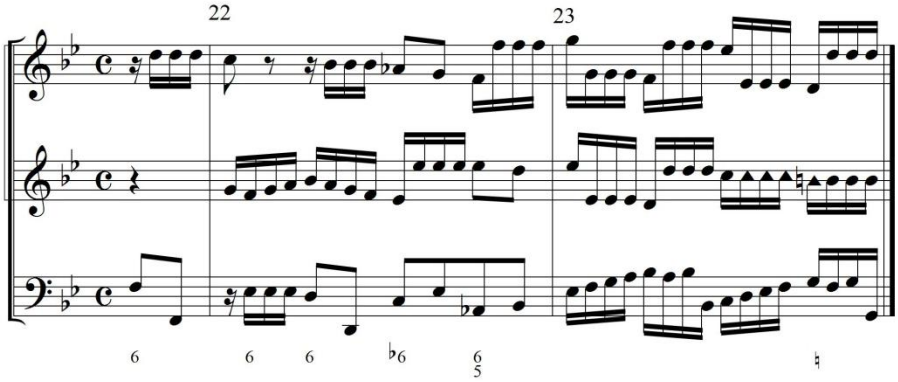

Figure 29.2. Op. 2, no. 2, mvt. II, m. 22-23 (adaptation)

Op. 2, no. 2

II. Allegro Handel

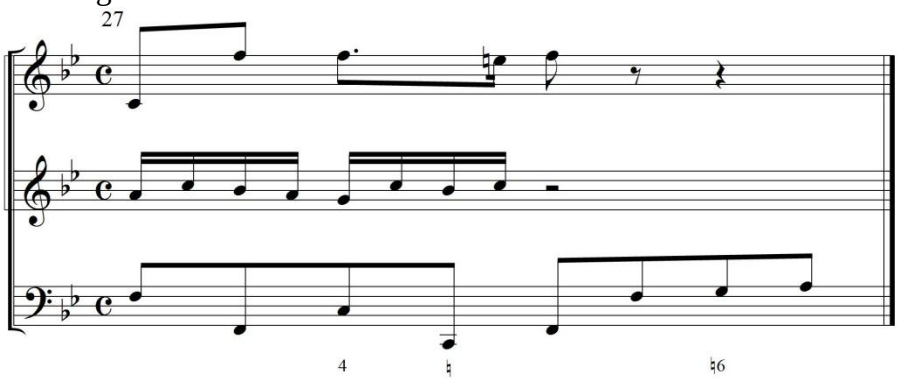

Figure 30.1. Op. 2, no. 2, mvt. II, m. 27 (original)

Op. 2, no. 2

II. Allegro Handel

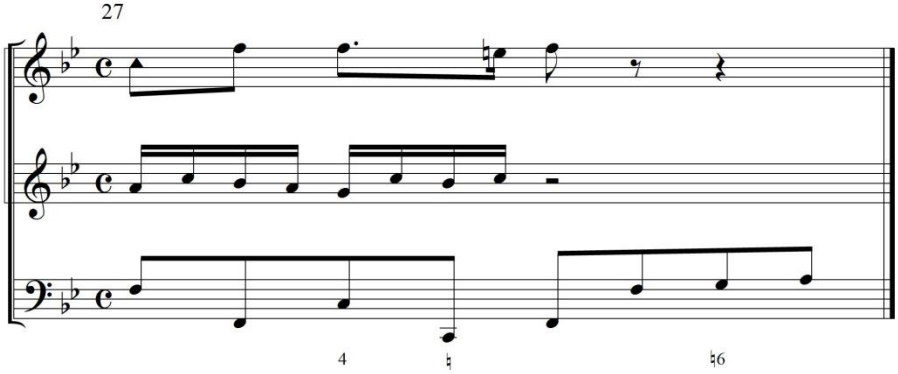

Figure 30.2. Op. 2, no. 2, mvt. II, m. 27 (adaptation)

Op. 2, no. 2

II. Allegro Handel

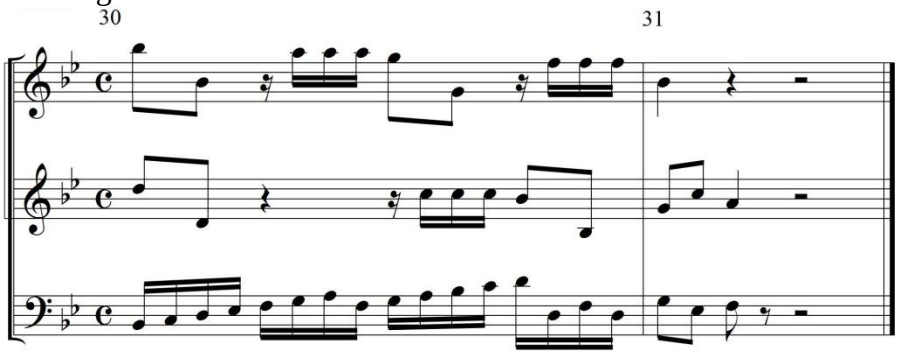

Figure 31.1. Op. 2, no. 2, mvt. II, m. 30-31 (original)

Op. 2, no. 2

II. Allegro Handel

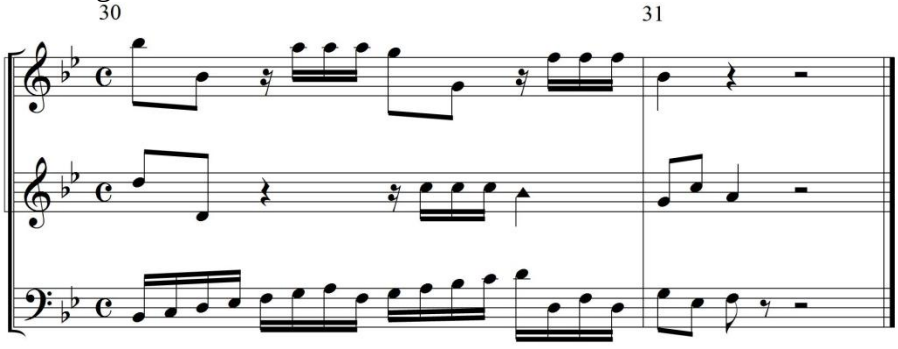

Figure 31.2. Op. 2, no. 2, mvt. II, m. 30-31 (adaptation)

Op. 2, no. 2

III. Largo Handel

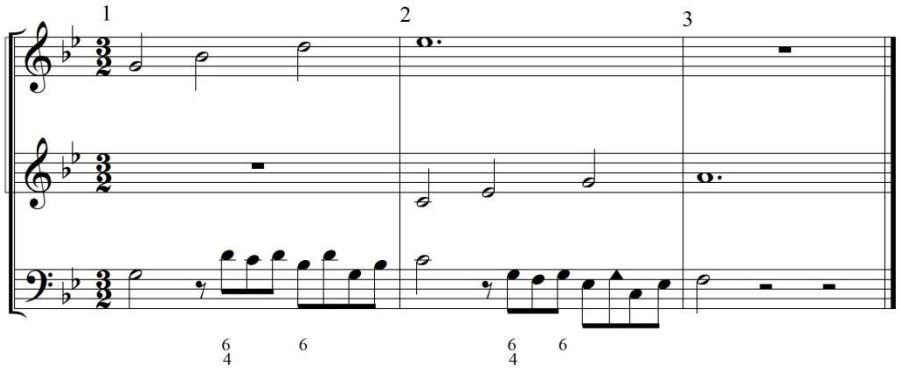

Figure 32.1. Op. 2, no. 2, mvt. III, m. 1-3 (original)

Op. 2, no. 2

III. Largo Handel

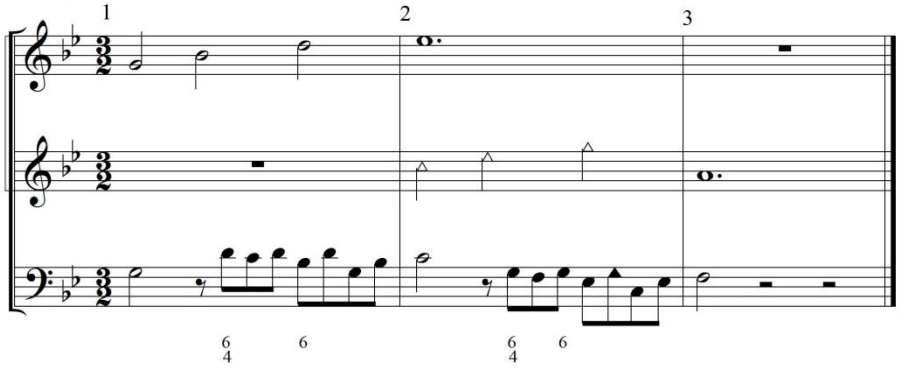

Figure 32.2. Op. 2, no. 2, mvt. III, m. 1-3 (adaptation)

Op. 2, no. 2

IV. Allegro Handel

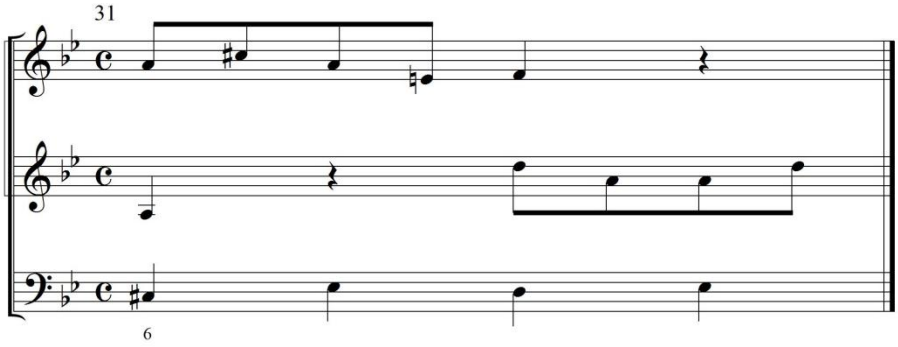

Figure 33.1. Op. 2, no. 2, mvt. IV, m. 31 (original)

Op. 2, no. 2

IV. Allegro Handel

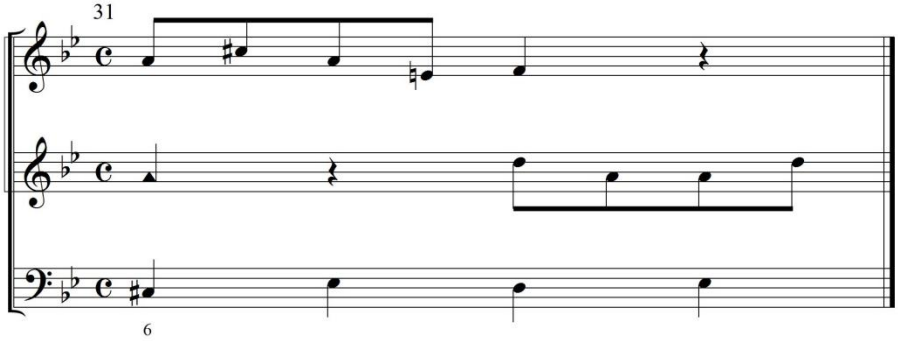

Figure 33.2. Op. 2, no. 2, mvt. IV, m. 31 (adaptation)

Op. 2, no. 2

IV. Allegro Handel

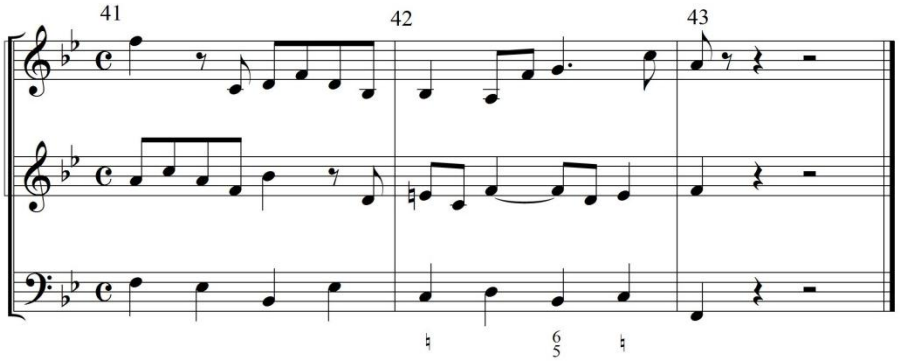

Figure 34.1. Op. 2, no. 2, mvt. IV, m. 41-43 (original)

Op. 2, no. 2

IV. Allegro Handel

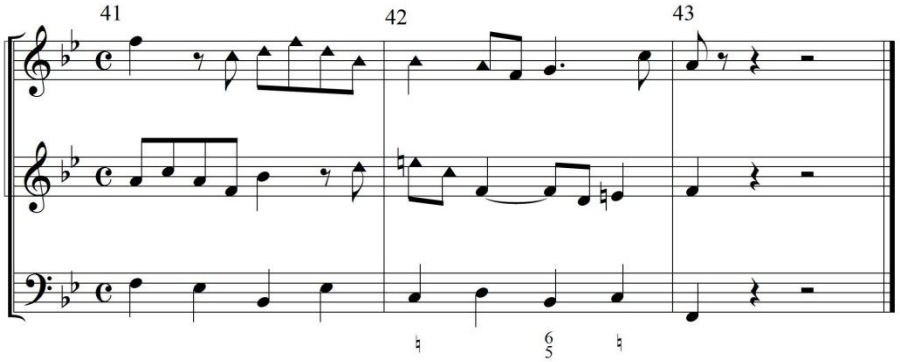

Figure 34.2. Op. 2, no. 2, mvt. IV, m. 41-43 (adaptation)

Op. 2, no. 2

IV. Allegro Handel

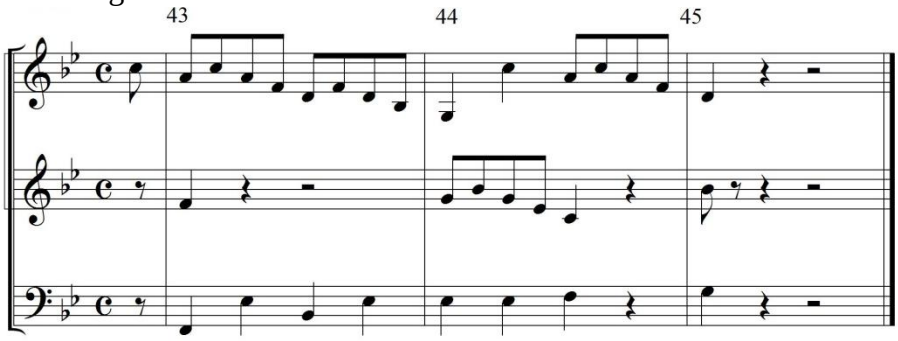

Figure 35.1. Op. 2, no. 2, mvt. IV, m. 43-45 (original)

Op. 2, no. 2

IV. Allegro Handel

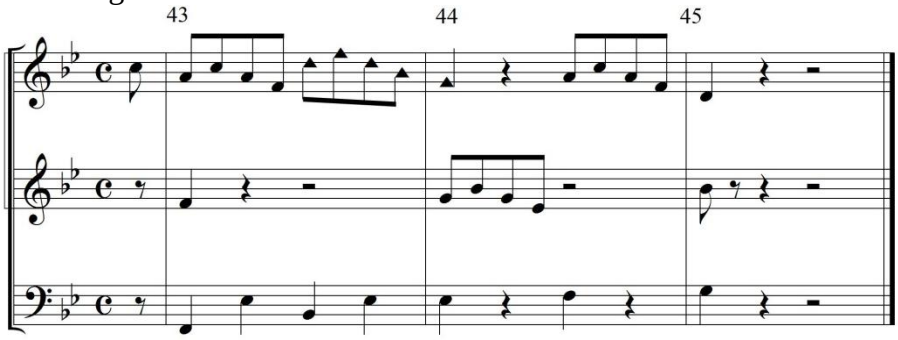

Figure 35.2. Op. 2, no. 2, mvt. IV, m. 43-45 (adaptation)

Op. 2, no. 2

IV. Allegro Handel

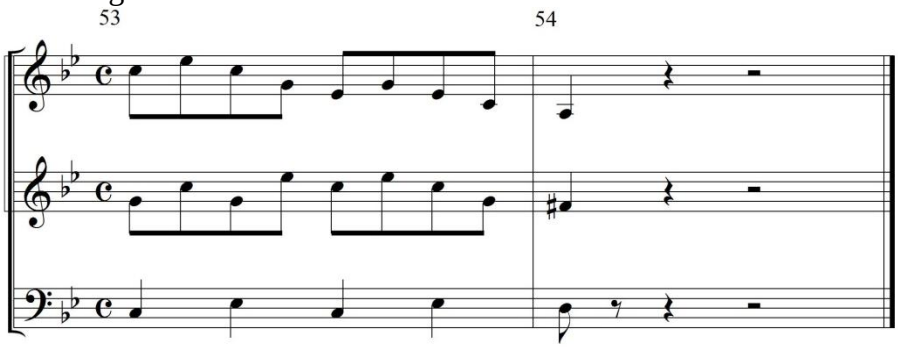

Figure 36.1. Op. 2, no. 2, mvt. IV, m. 53-54 (original)

Op. 2, no. 2

IV. Allegro Handel

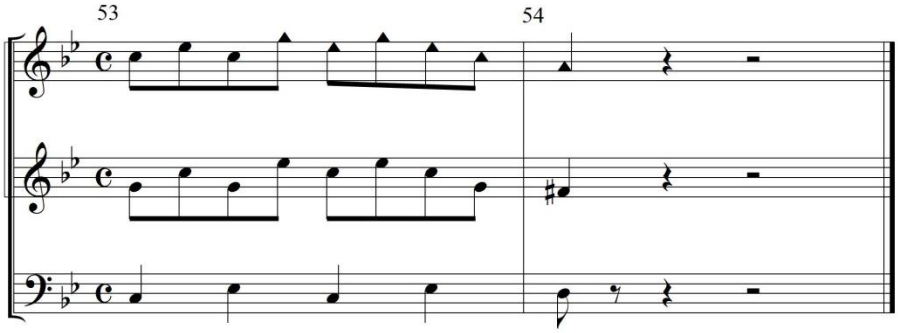

Figure 36.2. Op. 2, no. 2, mvt. IV, m. 53-54 (adaptation)

Op. 2, no. 4

I. Larghetto Handel

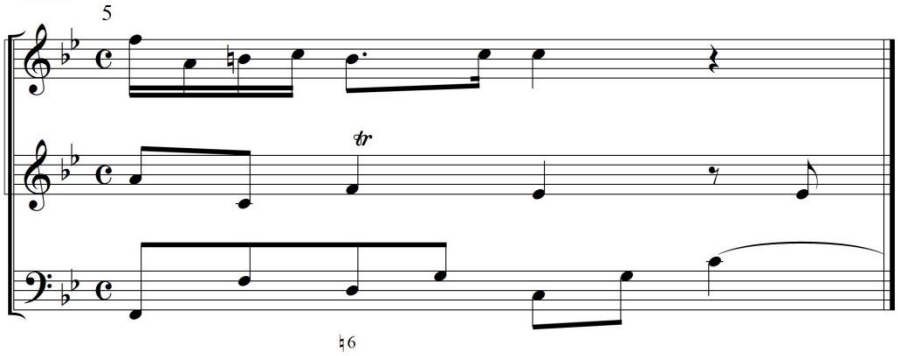

Figure 37.1. Op. 2, no. 4, mvt. I, m. 5 (original)

Op. 2, no. 4

I. Larghetto Handel

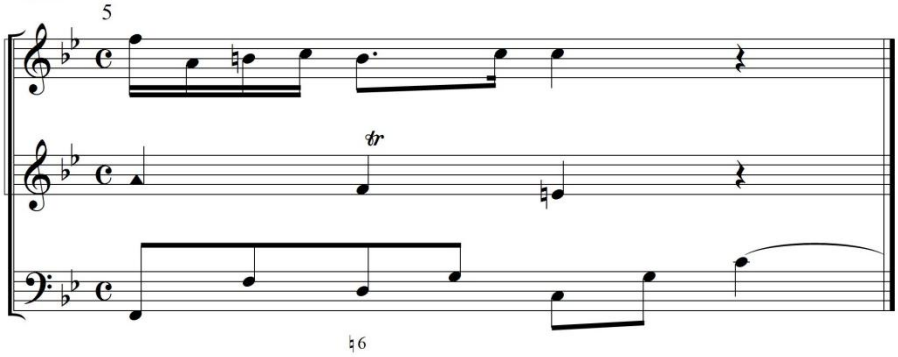

Figure 37.2. Op. 2, no. 4, mvt. I, m. 5 (adaptation)

Op. 2, no. 4

I. Larghetto Handel

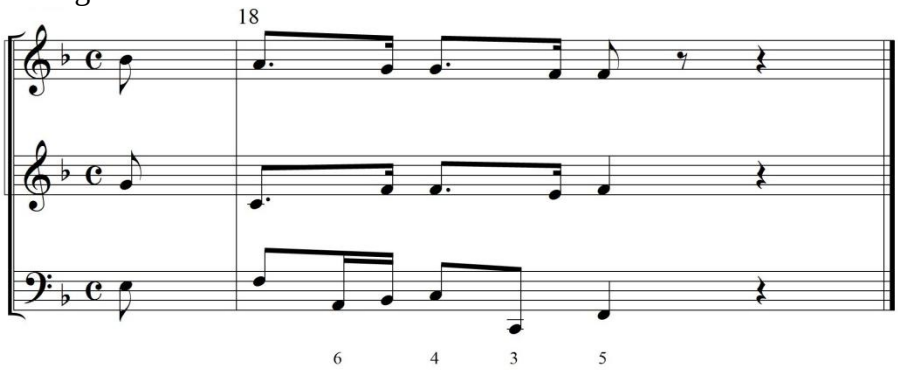

Figure 38.1. Op. 2, no. 4, mvt. I, m. 18 (original)

Op. 2, no. 4

I. Larghetto Handel

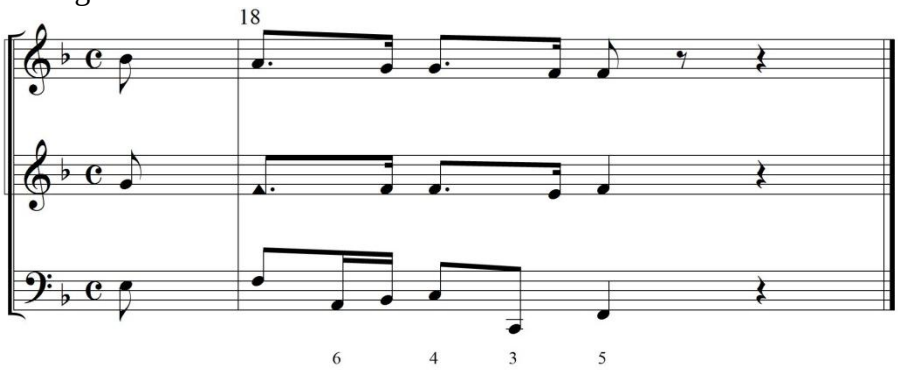

Figure 38.2. Op. 2, no. 4, mvt. I, m. 18 (adaptation)

Op. 2, no. 4

II. Allegro Handel

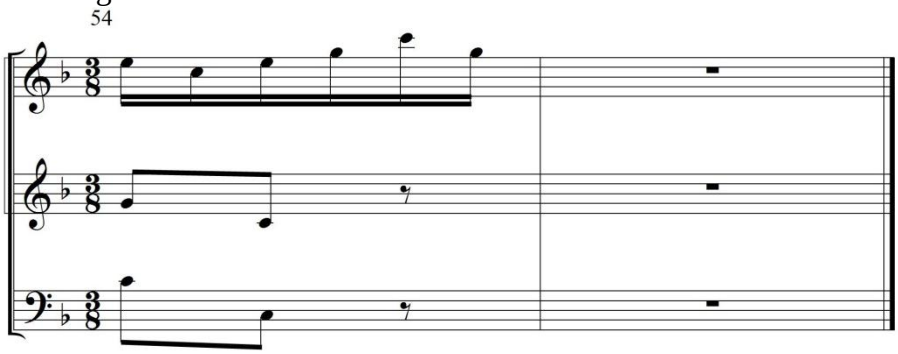

Figure 39.1. Op. 2, no. 4, mvt. II, m. 54 (original)

Op. 2, no. 4

II. Allegro Handel

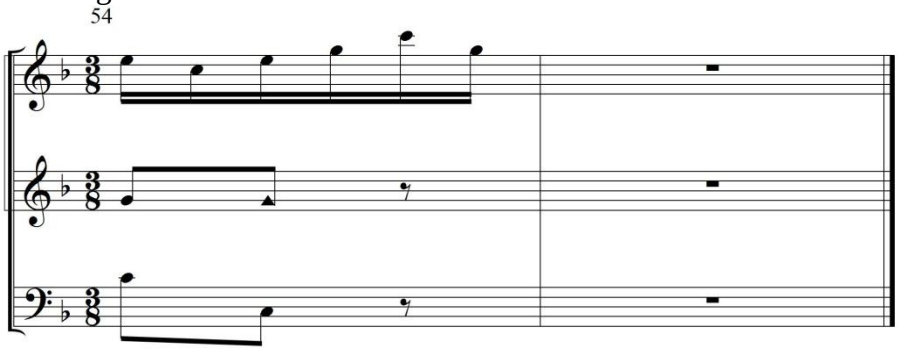

Figure 39.2. Op. 2, no. 4, mvt. II, m. 54 (adaptation)

Op. 2, no. 4

II. Allegro Handel

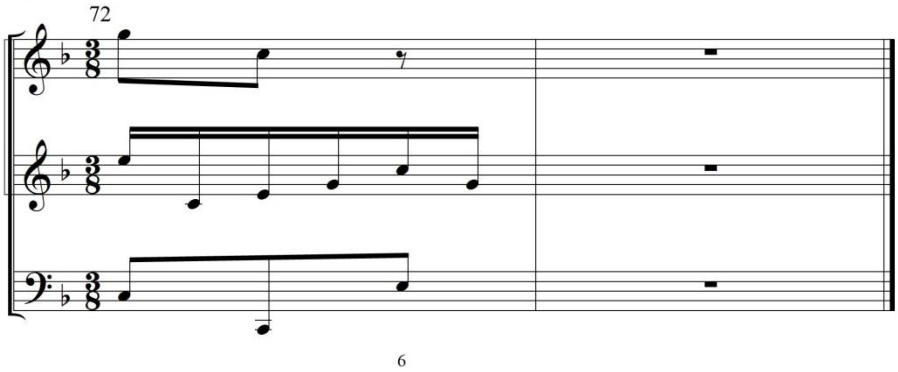

Figure 40.1. Op. 2, no. 4, mvt. II, m. 72 (original)

Op. 2, no. 4

II. Allegro Handel

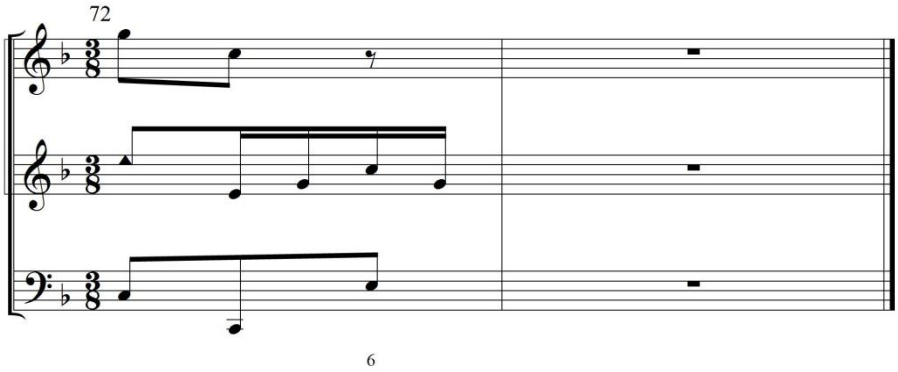

Figure 40.2. Op. 2, no. 4, mvt. II, m. 72 (adaptation)

Op. 2, no. 4

II. Allegro Handel

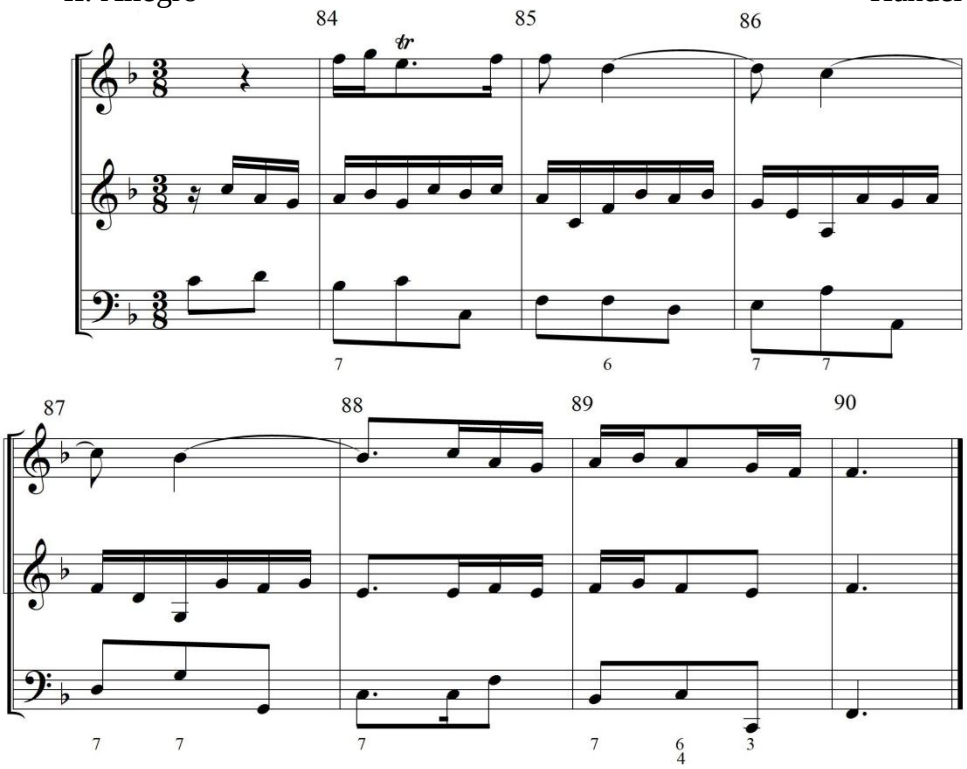

Figure 41.1. Op. 2, no. 4, mvt. II, m. 84-90 (original)

Op. 2, no. 4

II. Allegro Handel

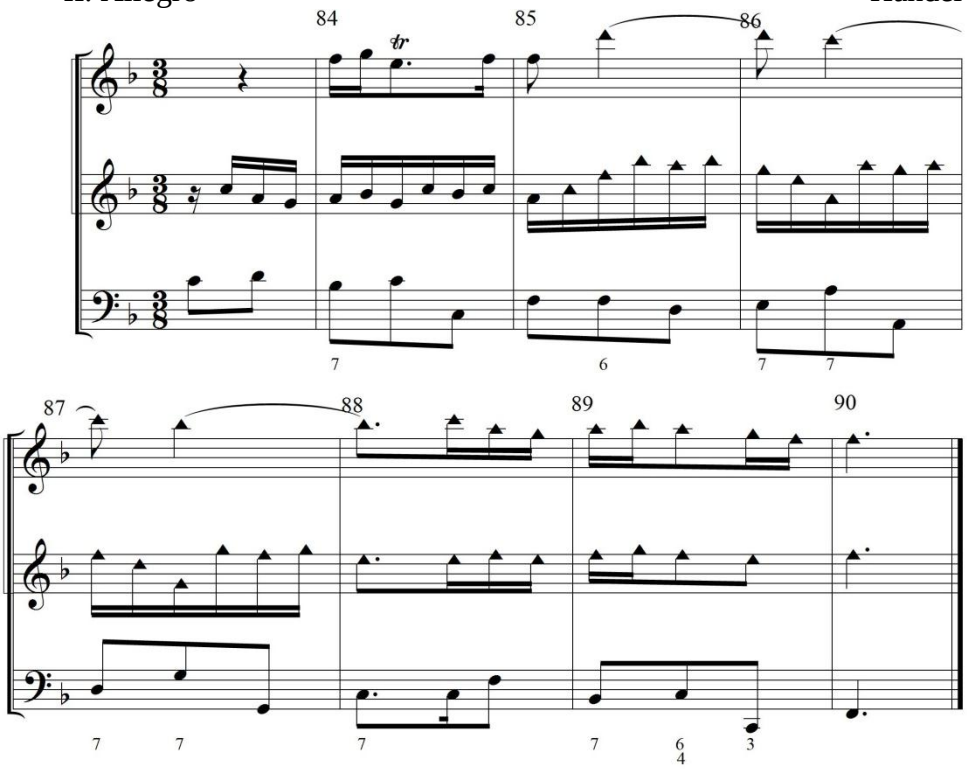

Figure 41.2. Op. 2, no. 4, mvt. II, m. 84-90 (adaptation)

Op. 2, no. 4

III. Adagio Handel

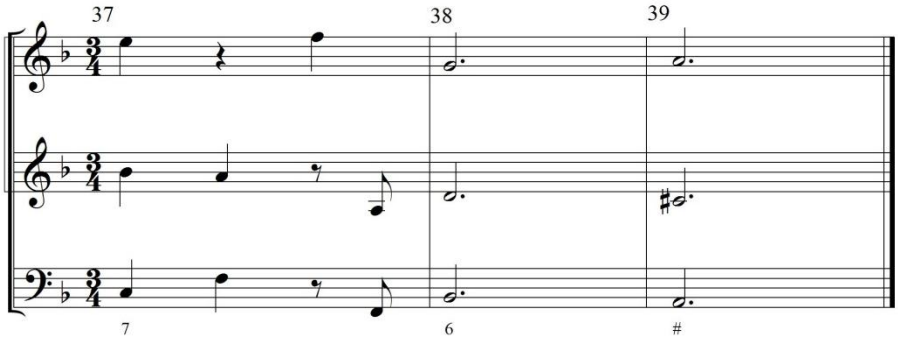

Figure 42.1. Op. 2, no. 4, mvt. III, m. 37-39 (original)

Op. 2, no. 4

III. Adagio Handel

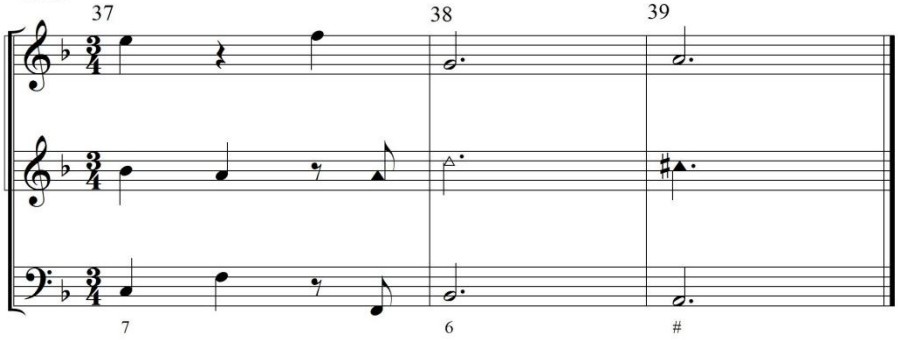

Figure 42.2. Op. 2, no. 4, mvt. III, m. 37-39 (adaptation)

Op. 2, no. 4

IV. Allegro Handel

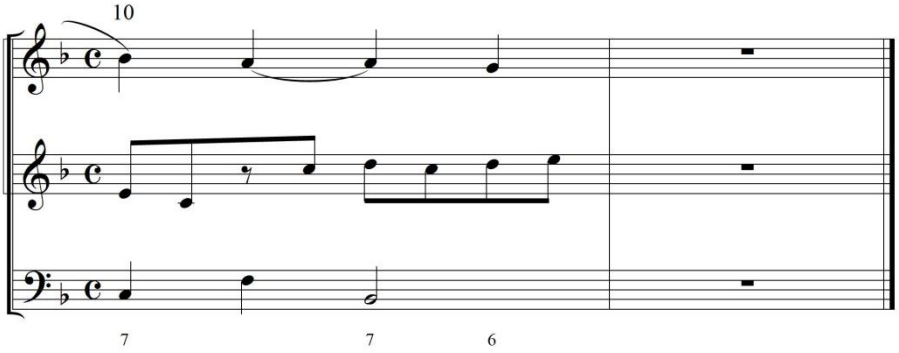

Figure 43.1. Op. 2, no. 4, mvt. IV, m. 10 (original)

Op. 2, no. 4

IV. Allegro Handel

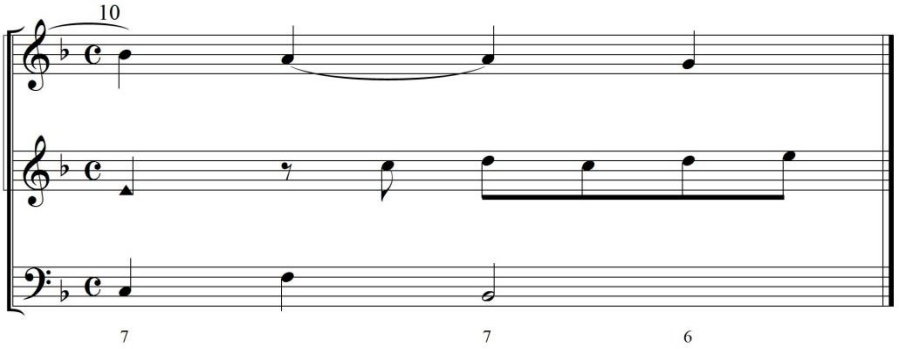

Figure 43.2. Op. 2, no. 4, mvt. IV, m. 10 (adaptation)

Op. 2, no. 4

IV. Allegro Handel

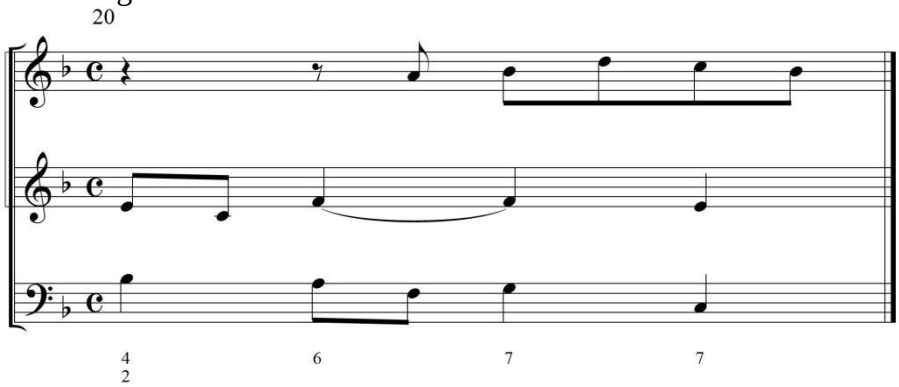

Figure 44.1. Op. 2, no. 4, mvt. IV, m. 20 (original)

Op. 2, no. 4

IV. Allegro Handel

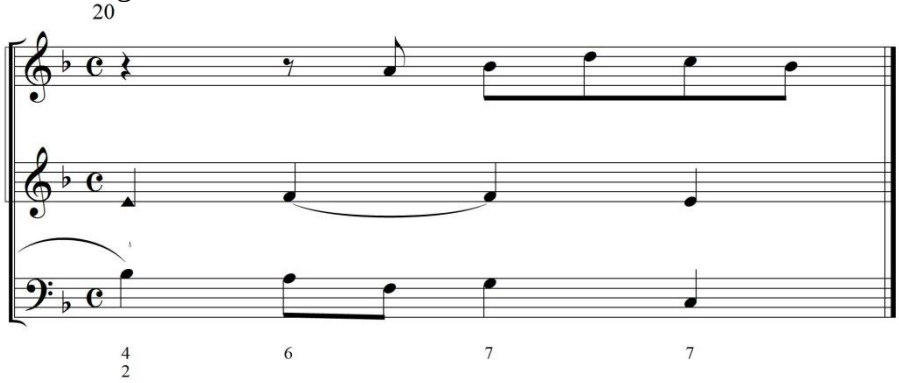

Figure 44.2. Op. 2, no. 4, mvt. IV, m. 20 (adaptation)

Op. 2, no. 4

IV. Allegro Handel

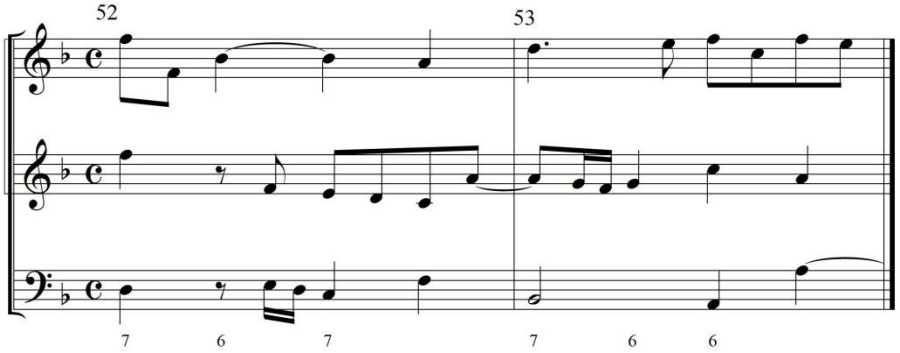

Figure 45.1. Op. 2, no. 4, mvt. IV, m. 52-53 (original)

Op. 2, no. 4

IV. Allegro Handel

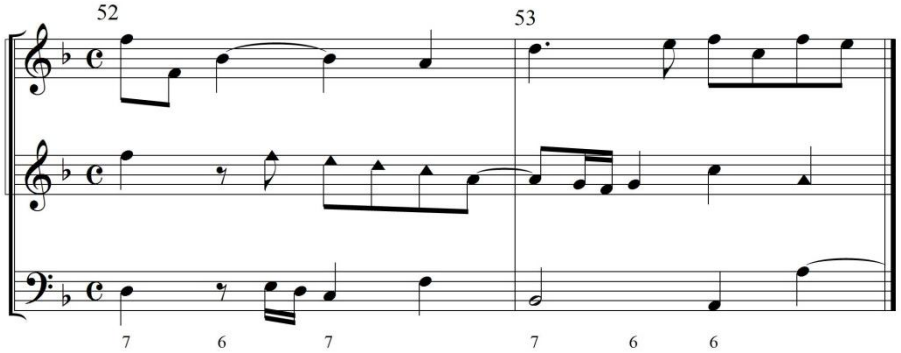

Figure 45.2. Op. 2, no. 4, mvt. IV, m. 52-53 (adaptation)

Op. 2, no. 4

IV. Allegro Handel

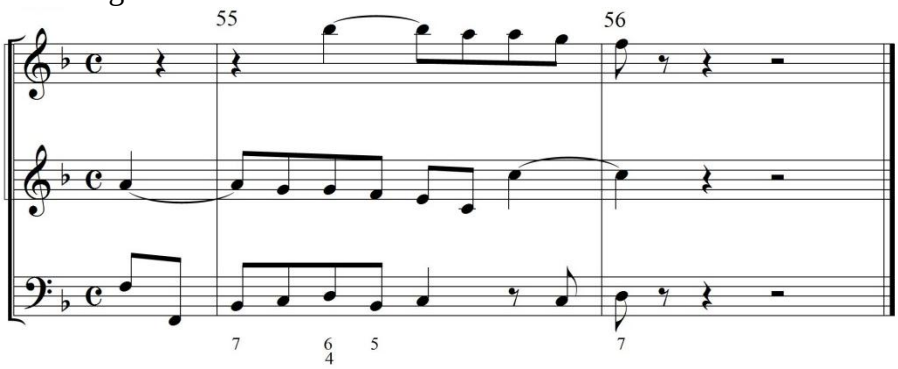

Figure 46.1. Op. 2, no. 4, mvt. IV, m. 55-56 (original)

Op. 2, no. 4

IV. Allegro Handel

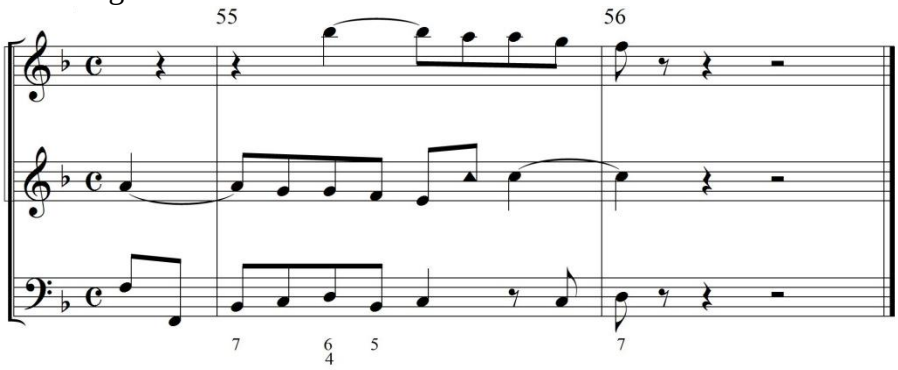

Figure 46.2. Op. 2, no. 4, mvt. IV, m. 55-56 (adaptation)

Op. 2, no. 4

V. Allegro Handel

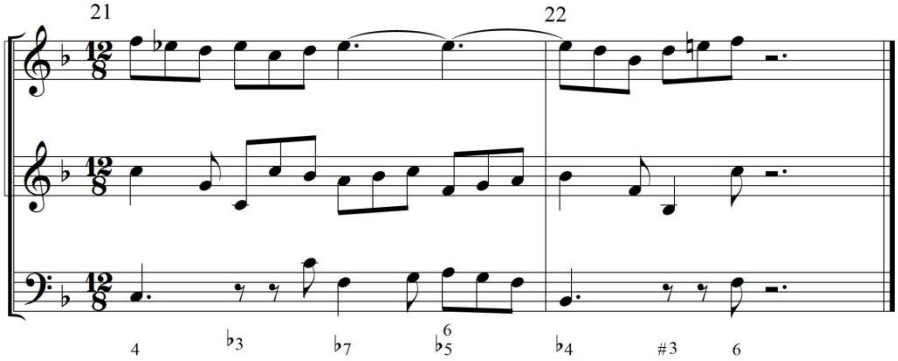

Figure 47.1. Op. 2, no. 4, mvt. V, m. 21-22 (original)

Op. 2, no. 4

V. Allegro Handel

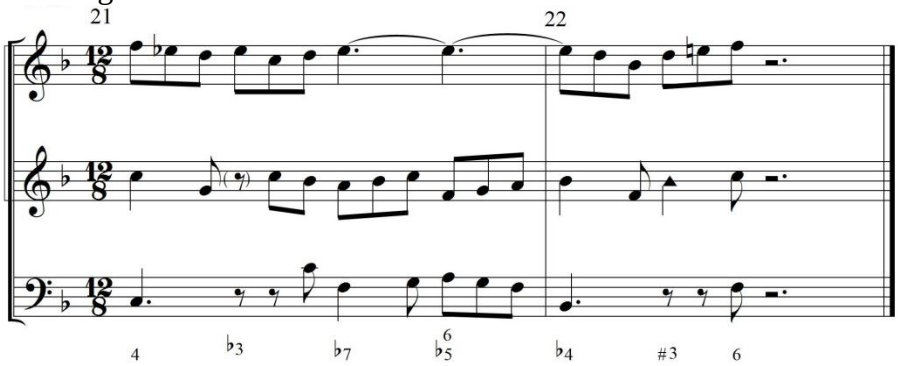

Figure 47.2. Op. 2, no. 4, mvt. V, m. 21-22 (adaptation)